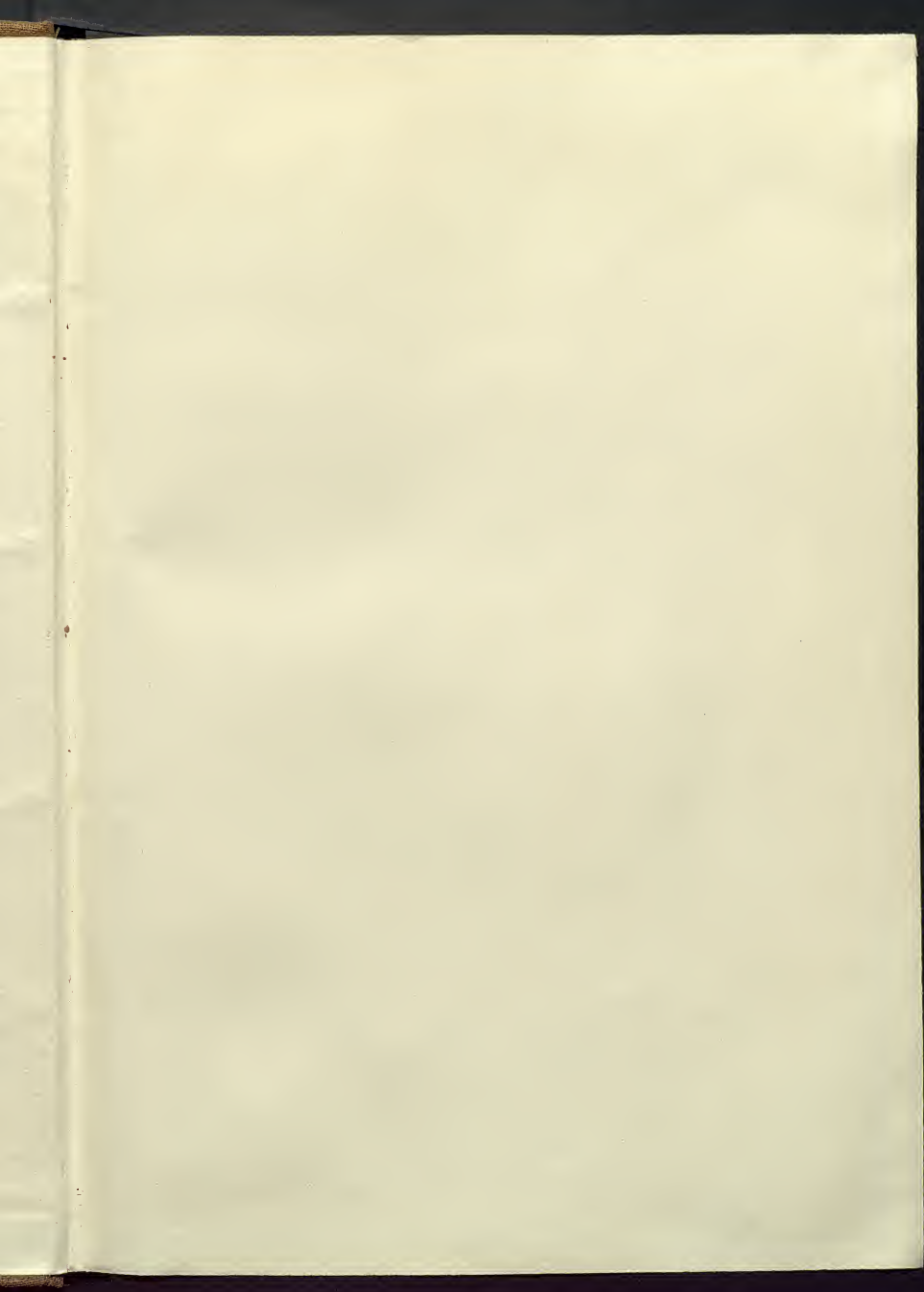
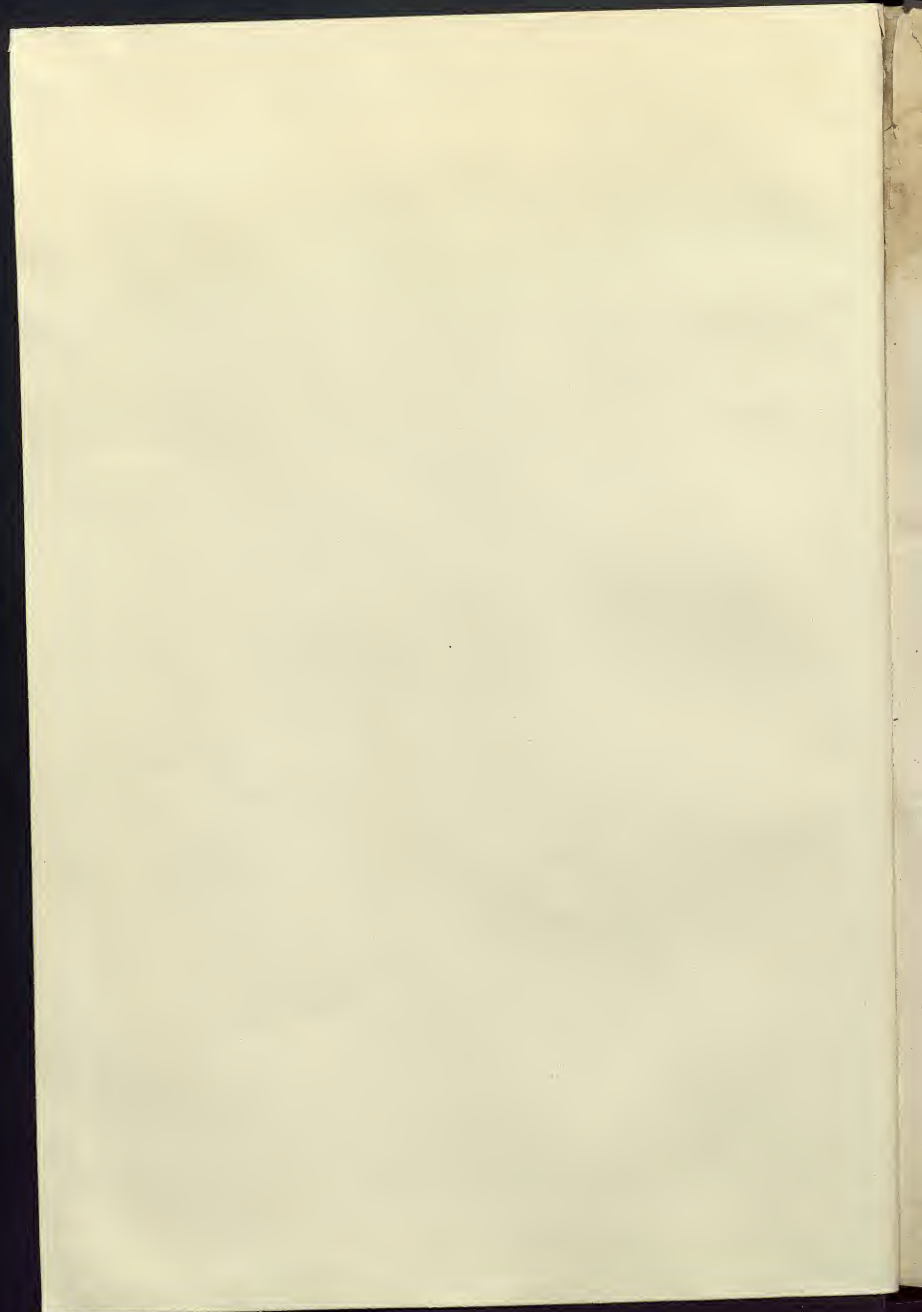


sq M 362. W25

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<p> <i>Madison</i> <i>Marbella</i>  <i>Dona Francisca</i>  <i>Elle jadis de l'Amant</i>  <i>Il est parti pour l'étranger</i>  <i>He's gone on the Mountain</i>  <i>Lochinvar</i>  <i>Time has not thinned</i>  <i>Fair Selma</i>  <i>I was not those eyes</i>  <i>Flowers are fresh &amp; bushes green</i>  <i>Dona soue e bei momento</i>  <i>En che sapete</i>  <i>Come ad l'osso il sole e l'ento</i>  <i>Adornata galinella</i>  <i>We part to meet no more</i>  <i>Auld lang syne</i>  <i>A Highland Lad</i>  <i>Oh would it were</i>  <i>Rebecca's Song - "When Israel"</i>  <i>Fare thee well</i>  <i>Chant des Vaches</i>  <i>The Night was dark</i>  <i>Hear, Hear my Prayer - Anthem</i>  <i>Musie to the Lord's Prayer</i> </p>	<p> <i>Little</i>  <i>Wood</i>  <i>Jackson</i>  <i>St. John Clarke</i>  <i>Walmisley</i>  <i>Mozart</i>  <i>Puccini</i>  <i>Puccini</i>  <i>Tom Rob Roy</i>  <i>Macguyver</i>  <i>Hebrew Melodist</i>  <i>Gr. G. G. G.</i>  <i>Gent</i> </p>
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*The Music in*  
**MACBETH,**

*as Performed at the New Theatre Royal Covent Garden.*

*THE VOCAL PART BY*

*Matthew Locke*

*The Overture & Additional Symphonies*

*(BY)*

*(W. H. WARE,)*

*The Whole Arranged for the*

*Piano Forte*

*and respectfully dedicated to*

*(W. Siddons)*

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*(C. STOKES)*



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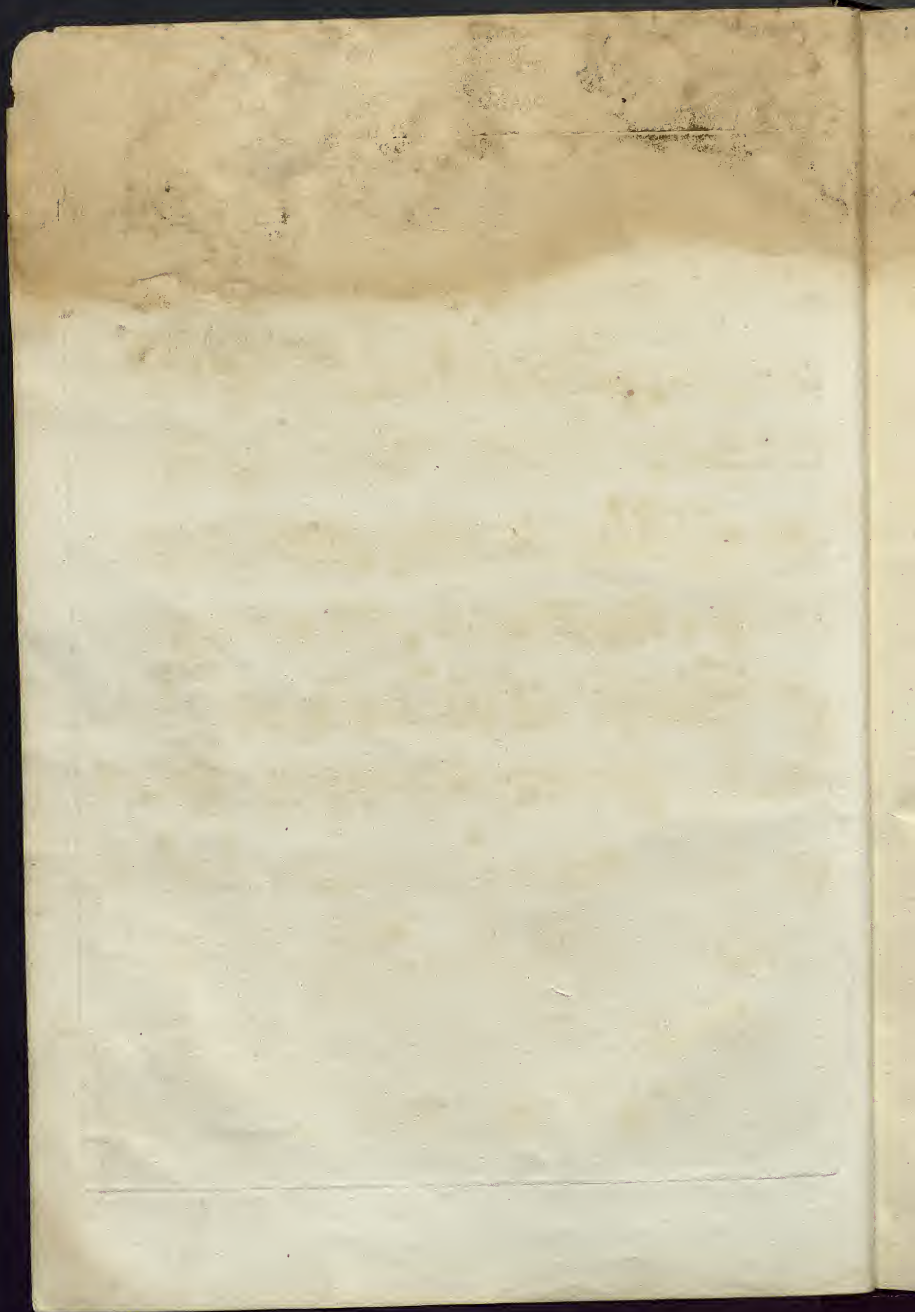
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# OVERTURE

Andante Maestoso

Ware

The musical score is written for piano (p) and violin (v). The tempo is marked 'Andante Maestoso'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score consists of ten staves, with the piano part on the bottom staff of each pair and the violin part on the top staff. Dynamics include *for* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *loco*, *ffmo* (fortissimo molto), and *8va* (octave). The score ends with a double bar line.

Over: Macbeth

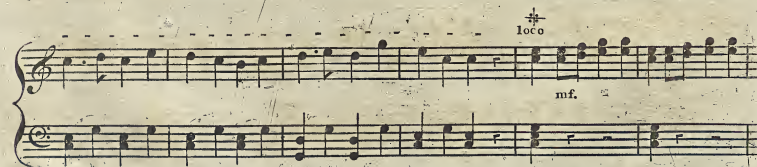
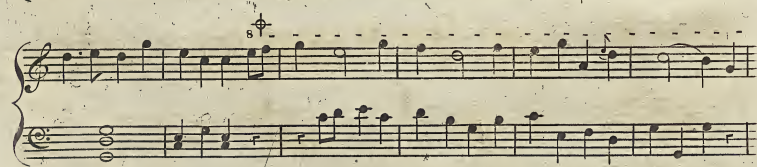
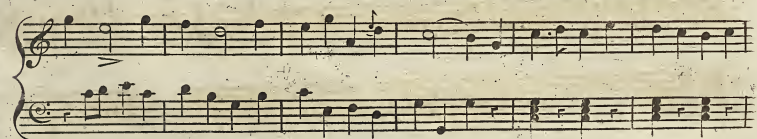
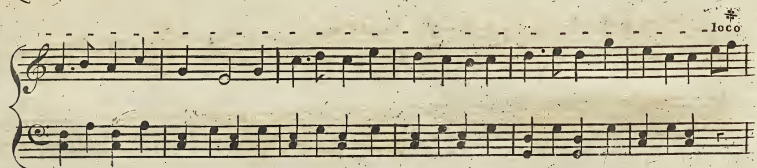
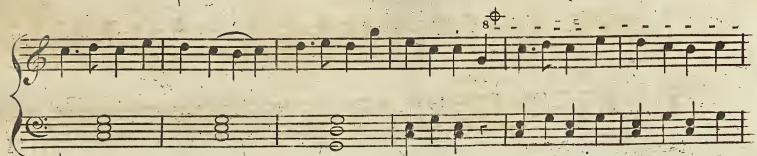
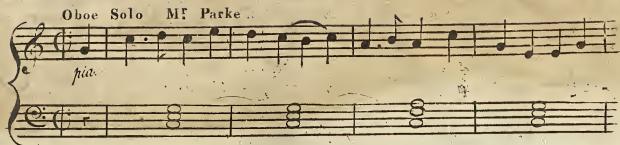


Oboe Solo *M<sup>f</sup>* Parke

*Allegro*

*Con Spirito*

*piu.*



Over: Macbeth

A handwritten musical score on aged paper, consisting of six systems of two staves each. The notation is in treble and bass clefs. The first system shows a treble staff with eighth and sixteenth notes and a bass staff with chords. The second system includes a fermata over a measure in the treble staff. The third system features a 'loco' marking above the treble staff. The fourth system continues the melodic and harmonic development. The fifth system has a fermata over a measure in the treble staff. The sixth system concludes the piece with a double bar line. The handwriting is in ink, and the paper shows signs of age and wear.

Over: Macbeth



## Solo Clarinet

The musical score is written for a Solo Clarinet and piano accompaniment. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The first system begins with a piano (*pia*) marking. The second system features a repeat sign. The third system includes a *Tutti* marking with a cross symbol and a fortissimo (*ff*) dynamic. The fourth system has a mezzo-forte (*mf*) marking. The fifth system contains a measure with a fermata and a small number '8' above it. The piano accompaniment consists of chords and moving lines in both hands.

Over: Macbeth



## Oboe

8

*mf.*

*sfz* *sfz*

*for Tutti*

*fz*

The musical score for the Oboe part consists of six systems of two staves each. The first system begins with a treble clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system starts with a mezzo-forte (*mf.*) dynamic. The third system features fortissimo (*sfz*) dynamics. The fourth system includes a *for Tutti* marking. The fifth system ends with a fortissimo (*fz*) marking. The sixth system continues the melodic and harmonic development of the piece.

Over: Macbeth

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble and Bass staves. Treble staff has a fermata over the first measure, followed by a *pia.* marking. Bass staff has a fermata over the first measure.

System 2: Treble staff has a *lento* marking and a fermata over the first measure. Bass staff has a fermata over the first measure. Both staves have a *ff* marking. Treble staff has a fermata over the last measure. Bass staff has a fermata over the last measure.

System 3: Treble staff has a fermata over the first measure. Bass staff has a fermata over the first measure. Both staves have a *M.F.* marking. Treble staff has a fermata over the last measure. Bass staff has a fermata over the last measure.

System 4: Treble staff has a *Cres* marking and a fermata over the first measure. Bass staff has a fermata over the first measure. Both staves have a *for.* marking. Treble staff has a fermata over the last measure. Bass staff has a fermata over the last measure.

System 5: Treble staff has a *lento* marking and a fermata over the first measure. Bass staff has a fermata over the first measure. Both staves have a fermata over the last measure.

Over: Macbeth

# MACBETH'S MARCH.

7

ALLEGRETTO

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each. The tempo is marked 'ALLEGRETTO'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The second system includes a 'sf' (sforzando) marking. The third system includes a 'sya' (sustained) and 'dolce' (softly) marking. The fourth system includes a 'fz' (forzando) and 'Mez' (mezzo) marking. The fifth system includes a 'sya' and 'p' (piano) marking. The sixth system ends with a double bar line. The title 'Macbeth' is written at the bottom left of the page.

*sf*

*sya*  
*dolce*

*fz*  
*Mez*

*sya*  
*p*

Macbeth



Nº 1.  
 Allegretto  
 Con Spirito

*Oboe Solo*

*for*

*Tutti*

*pia*

*Oboe Solo*

*Tutti*

*for*

*ff*

*pia*

*ff*

*pia*

*f*

*8va*



Oboe *loco*  
*for*  
*Tutti*  
*pia*

Oboe Solo

*Tutti*  
*for*  
*pia*

Cornet  
*pia* *for* *pia*

*fmo*

Act Sym: Macbeth.

## ANDANTE

Locke

*p*

Macbeth

3  
Sung by M<sup>r</sup> DENMAN, M<sup>rs</sup> LISTON and Miss BOLTON.

II

1<sup>st</sup> Witch. 2<sup>d</sup> Witch.

RECIT: Speak, sister, speak, is the deed done, Long a-go, long ago, a-

3<sup>d</sup> Witch.

hove twelve Glas-ses since have run, Ill deeds are sel-dom, seldom slow, seldom slow - or

single, But following, following Crimes, fol-lowing Crimes, on hor-ror wait, The

1<sup>st</sup> Witch.

worst of Creatures, the worst fast - est propagate. Many more, many more Murders, many

Andante

more, many more, must this one en - sue, Dread hor-rors still a-bound, In ev'ry place a -

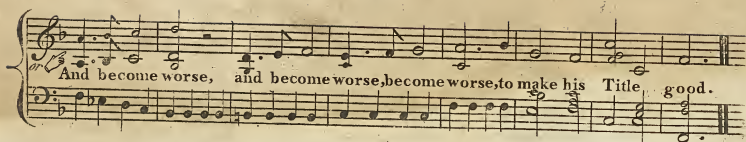
round, As if in death were found, Propagation too, As if - in death, as if in death were

found, Propagation too. He must, He will, He shall spill much more blood,

Macheth.

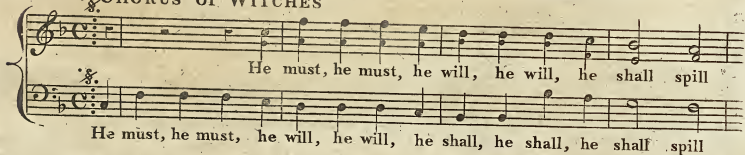
VS.



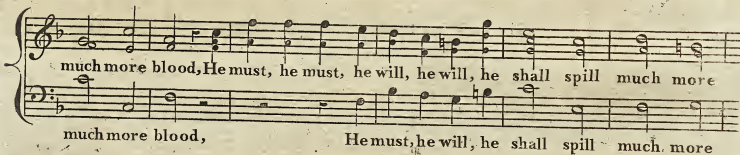


And become worse, and become worse, become worse, to make his Title good.

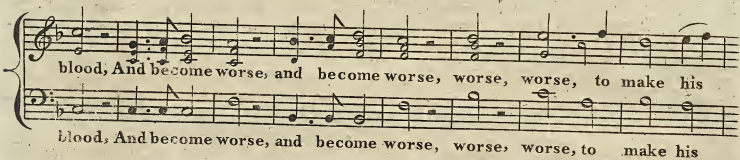
### CHORUS OF WITCHES



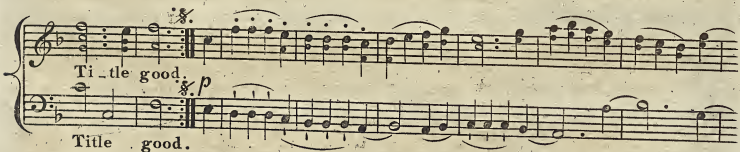
He must, he must, he will, he will, he shall spill  
He must, he must, he will, he will, he shall, he shall, he shall spill



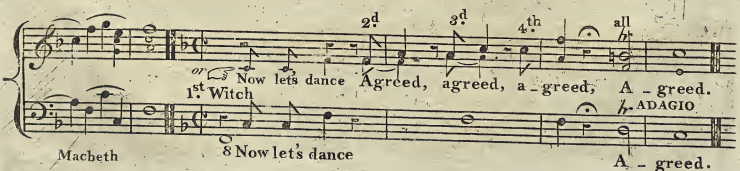
much more blood, He must, he must, he will, he will, he shall spill much more  
much more blood, He must, he will, he shall spill much more



blood, And become worse, and become worse, worse, worse, to make his  
Blood, And become worse, and become worse, worse, worse, to make his



Title good.  
Title good.



Now let's dance Agreed, agreed, a-greed, A-greed.  
1st Witch  
Macbeth 8 Now let's dance A-greed.  
ADAGIO



CHORUS. ALL? MA NON TROPPO

13

We should Rejoice when good Kings bleed, Re-joyce - - - Re-joyce - -  
We should Rejoice when good Kings bleed, Rejoice - - - Re -

Re joyce - - - we should Rejoice, we should Rejoice.  
joyce - - - Re joyce - - - we should Rejoice, we should Rejoice.

VIOLINS

When Cattle die a - bout - - a - bout a - bout we go, a - bout - a -  
SOLO ME TAYLOR.  
When Cattle die a - bout - - a - bout about we go, a - bout - a -

bout - a - bout a - bout we go, When Light'ning and dread Thunder Rend  
bout - a - bout about we go, When Light'ning and dread Thunder Rend

stubborn rocks a - sun - der and fill the world with wonder what shall we do, Re -  
stubborn rocks a - sun - der and fill the world with wonder what shall we do,  
Macbeth

Re = joyce - - - - - Re = joyce - - - - - Re = joyce - - - - -

Re = joyce - - - - - Re = joyce - - - - - Re =

We should Re = joyce, We should Re = joyce.

We should Re = joyce, We should Re = joyce.

## VIOLINS

When Winds and Waves are war = ring Earthquakes the Mountains

When Winds and Waves are war = ring Earthquakes the Mountains

## CHO?

tear = ing And Monarch's die des = pair = ing what should we do Re =

tear = ing And Monarch's die des = pair = ing what should we do Re =

Re = joyce Re = joyce Re = joyce - - - - - Re = joyce - - - - - Re = joyce -

Re = joyce Re = joyce Re = joyce - - - - - Re = joyce - - - - - Re =

We should Re-joice, We should Re-joice.

We should Re-joice, We should Re-joice.

SOLO. MRS LISTON.

Let's have a Dance up-on the Heath, We gain more life by

ANDANTE

Dun-can's Death Some-times like brinded Cats we shew Having no Music

but to Mew, To which we dance in some old Mill, Up-on the Hop-per

Stone or Wheel, To some old Saw or Bardish Rhyme, where still the

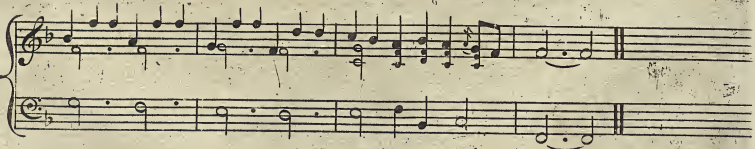
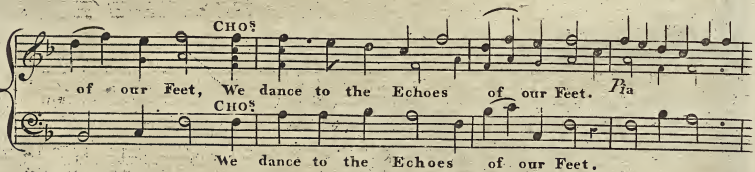
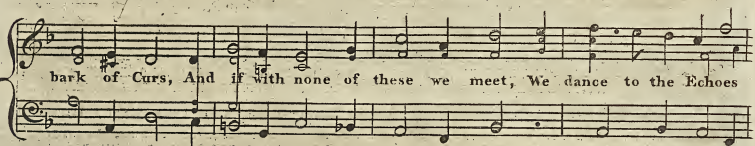
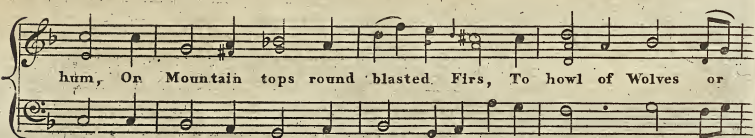
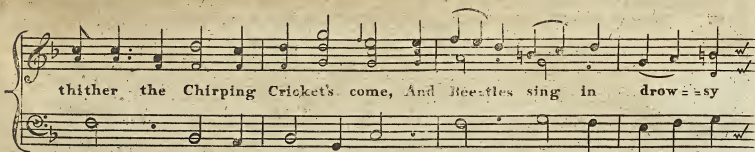
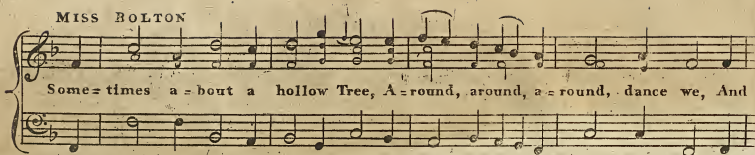
Mill Clack does keep time, Where still the Mill Clack does keep time.

Where still the Mill Clack does keep time.

Macbeth



## MISS BOLTON



THUNDER

9

17

*p* Ped: *Cres* *Dim*

CHORUS

ADAGIO

At the Night Ra=ven's dis=mal voice, When o = = thers  
At the Night Ra=ven's dis=mal voice, When

ALLEGRETTO

tremble when o = = thers tremble we Rejoice. And nim=bly, nim=bly,  
o = = thers trem=ble tremble we Rejoice. And nim=bly, nim=bly,

nim=bly, nim=bly, nim=bly dance we still, To the E=cho  
nim=bly, nim=bly, nim=bly dance we still, To the E=cho

To the E=cho To the E=cho from our hol=low  
To the E=cho To the E=cho from our hol=low

Hill, And hol=low Hill. *Sym*  
Hill, And hol=low Hill.

Macheth

**Nº 2**  
**Allº**  
**Modº**

*Oboe Solo*  
*Bassoon*  
*tutti*  
*for*  
*Warc*

*pia*

**Minore**

*sta tutti*  
*1ª Time Pia 2ª Time For.*

*Oboe loco*

**Major**  
*Solo oboe*  
*Bassoon*  
*tutti*  
*for*

*pia*  
*pia*

*for*



# BANQUET MARCH

19

MAESTOSO

The musical score for "Banquet March" is written for piano. It begins with the tempo marking "MAESTOSO". The key signature is one sharp (F#) and the time signature is common time (C). The score consists of six systems, each with a treble and bass staff. The music is characterized by strong accents, indicated by "fz" (forzando) markings. There are also "Mez." (mezzo) markings and asterisks (\*) and circled asterisks (\*) indicating specific notes or measures. The score ends with a double bar line.

Macbeth

RECIT<sup>o</sup>. MISS MARTYR MR BELLAMY AND CHO<sup>s</sup> OF WITCHES.

Hecate, Hecate, Hecate, Come a way Hark! Hark! I'm call'd.

VIOLINS

My little little airy Spirit fee, fee, fee, fee, Sits in a Foggy

HECATE

My little little airy Spirit fee, fee, fee, fee, Sits in a Foggy

Cloud and waits for me My little little airy Spirit fee, fee, fee, fee,

Cloud and waits for me My little little airy Spirit fee, fee, fee, fee,

fits in a Fog-gy Cloud and waits for me. Hecate Hecate

fits in a Fog-gy Cloud and waits for me.

LARGO

Macheth.

Violins.

ANDANTE.

Thy Chirping voice I hear, so pleas-ing to my ear, At  
 Hecate.

Thy Chirping voice I hear, so pleas-ing to my ear, At

1<sup>st</sup> Witch.

which I post a-way, with all the speed I may, Where's Puckle? Here, Where's

which I post a-way, with all the speed I may, Where's Puckle? Where's

2<sup>d</sup> Witch.

Stradling? Here, And Hopper too, and Hellway too, we want but you, we want but you.

Stradling?

CHORUS. ALLEGRO

the Bass in 8<sup>ves</sup> Come a-way, Come a-way, Come come come come come come come

Come a-way, Come a-way, Come come come come come come come

come come a-way, make up th'ac-count, Come come come a-way, make up th'ac-

come come a-way, make up th'ac-count, Come come come a-way, make up th'ac-

Macbeth.



*f*  
= count, Come a-way, come a-way, come come come come come come  
= count, Come a-way, come a-way, come come come come come come

come come a-way, make up th'account, Come come come a-way, make up th'ac =  
come come a-way, make up th'account, Come come come a-way, make up th'ac =

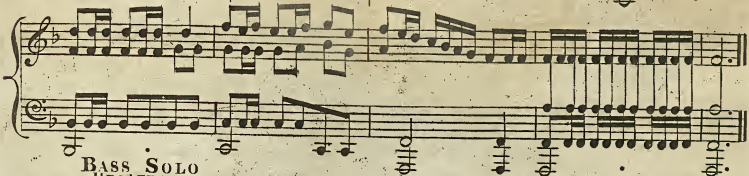
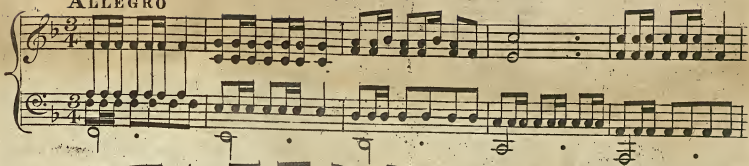
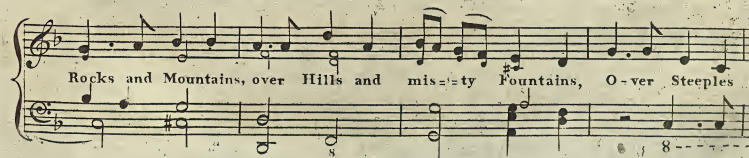
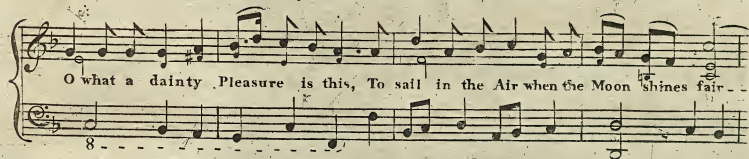
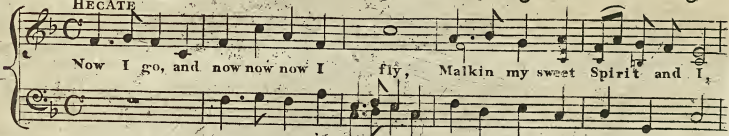
*f* *p* *f* *p* *f*  
= count. = count.

HECATE  
BASS SOLO  
With new fallh dew, from Churchyard yew, I will but Noint, and then I'll

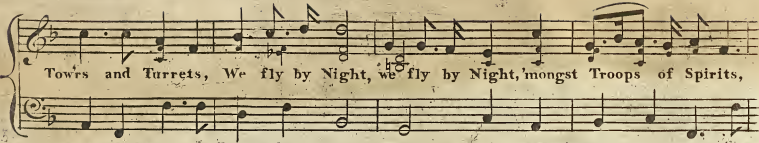
Mount.

Now I'm furnish'd, Now I'm furnish'd, Now I'm furnish'd, for my flight.

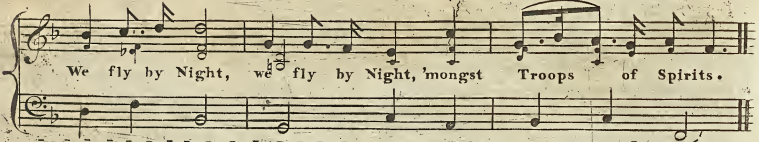
## ALLEGRO

BASS SOLO  
HECATE

Macheth.

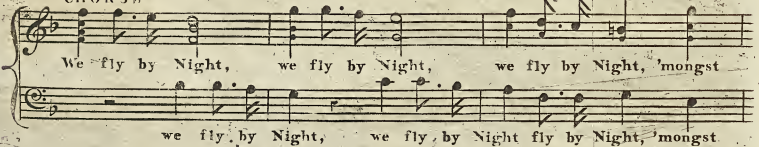


Towrs and Turrets, We fly by Night, we fly by Night, 'mongst Troops of Spirits,



We fly by Night, we fly by Night, 'mongst Troops of Spirits.

## CHORUS




We fly by Night, we fly by Night, we fly by Night, 'mongst  
we fly by Night, we fly by Night fly by Night, 'mongst



Troops of Spi-rits, we fly by Night, we fly by Night,  
Troops of Spi-rits, we fly by Night, we fly by



we fly we fly we fly we fly  
Night, we fly we fly we fly we fly we



by Night, 'mongst Troops of Spirits.  
fly by Night, 'mongst Troops of Spirits.

Macheth.



We fly by Night, we fly by Night, we fly by Night, 'mongst  
 We fly by Night, we fly by Night, fly by Night, 'mongst  
 troops of Spi-rits, we fly by Night, we fly by Night,  
 troops of Spi-rits, we fly by Night, we fly by  
 we fly we fly we fly we fly  
 Night, we fly we fly we fly we fly we fly we fly we  
 by Night, 'mongst troops of Spirits.  
 fly- by Night 'mongst troops of Spirits.  
*p* *Dim*

## Bassoon Solo

Ware

No 3

Allegretto

Flute

Bassoon

Flute

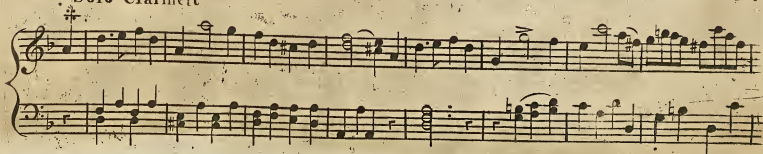
Tutti

Act Sym: Macbeth.

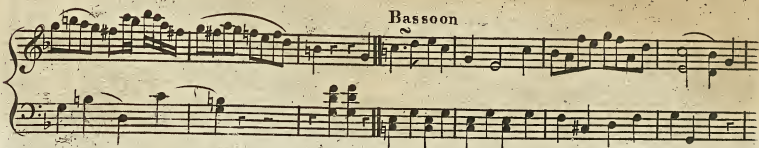
V.S.

Solo Clarinet

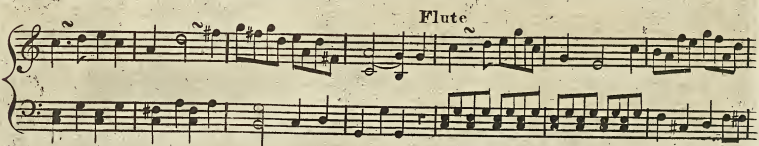
27



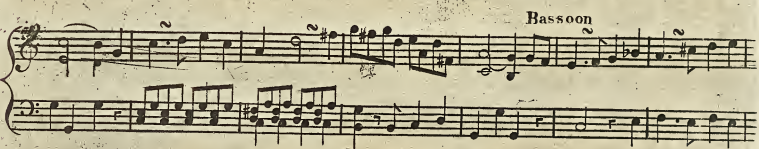
Bassoon



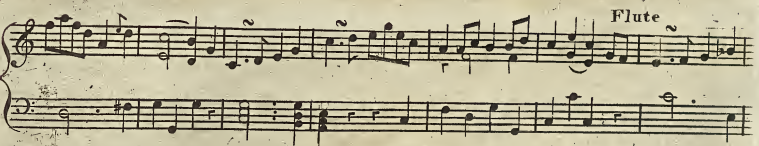
Flute



Bassoon



Flute



Act Sym: Macbeth



## ALLEGRETTO

3

3

3

3

Hecate.

Black Spirits and White,

Red Spi-rits and Gray,

Min- gle, min- gle, min- gle, min- gle, you that min- gle may,

8 8 8

CHORUS.

Min- gle, min- gle, min- gle, min- gle, you that min- gle may.

Min- gle, min- gle, min- gle, min- gle, you that min- gle may.

Macheth.

Tiffin, Tiffin, keep it Tiffin, Fire Drake, Puckey, make it lucky,

## CHORUS:

Llard Robin, you must hobin, Around, around, around, around a =

## MODERATO

= bout, about, about, a = = bout, a = = bout, about, about, a = =  
= round, a = = bout, a = bout, a = bout, a = = bout, a = =

= = bout, all ill come running, running in, all  
= = bout, about, about, a = = bout, all ill come running, running,

ill come running, running in, all good keep out, all good keep out. Pia.  
running, running, running in, all good keep out, all good keep out.

Macbeth.

18  
WITCHES round the CAULDRON

Here, Here's the Blood of a Bat, O put in that put in that.  
O put in that put in that.

Here's Liz-ards Brain, Put in a Grain, Here's juice of Toad,  
Put in a Grain,

here's Oil of Adder, which will make the Charm grow Madder.

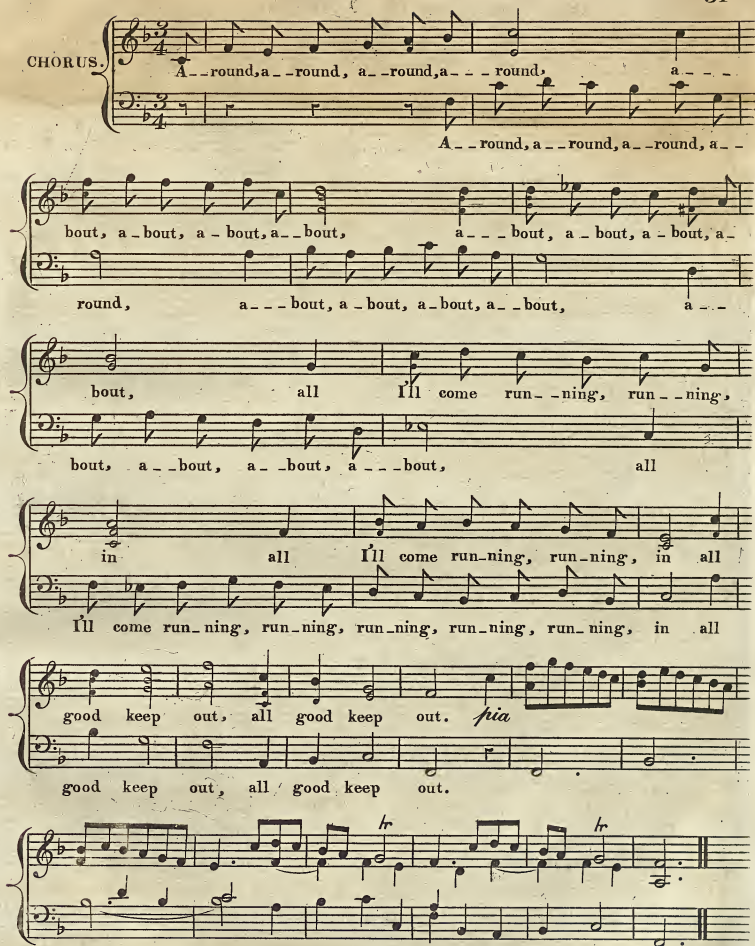
**CHORUS**  
**LARGO** Put in all these, put in all these, put in all  
Put in all these, put in all these,

these, all these, 'twill raise the stench. Hold, here's three  
put in all these, 'twill raise the stench. Hold, here's three

Ounces of a Red haird Wench.  
Ounces of a Red haird Wench.  
Macbeth



CHORUS.



**Macheth.**

4<sup>th</sup> Act Sym:

No 4

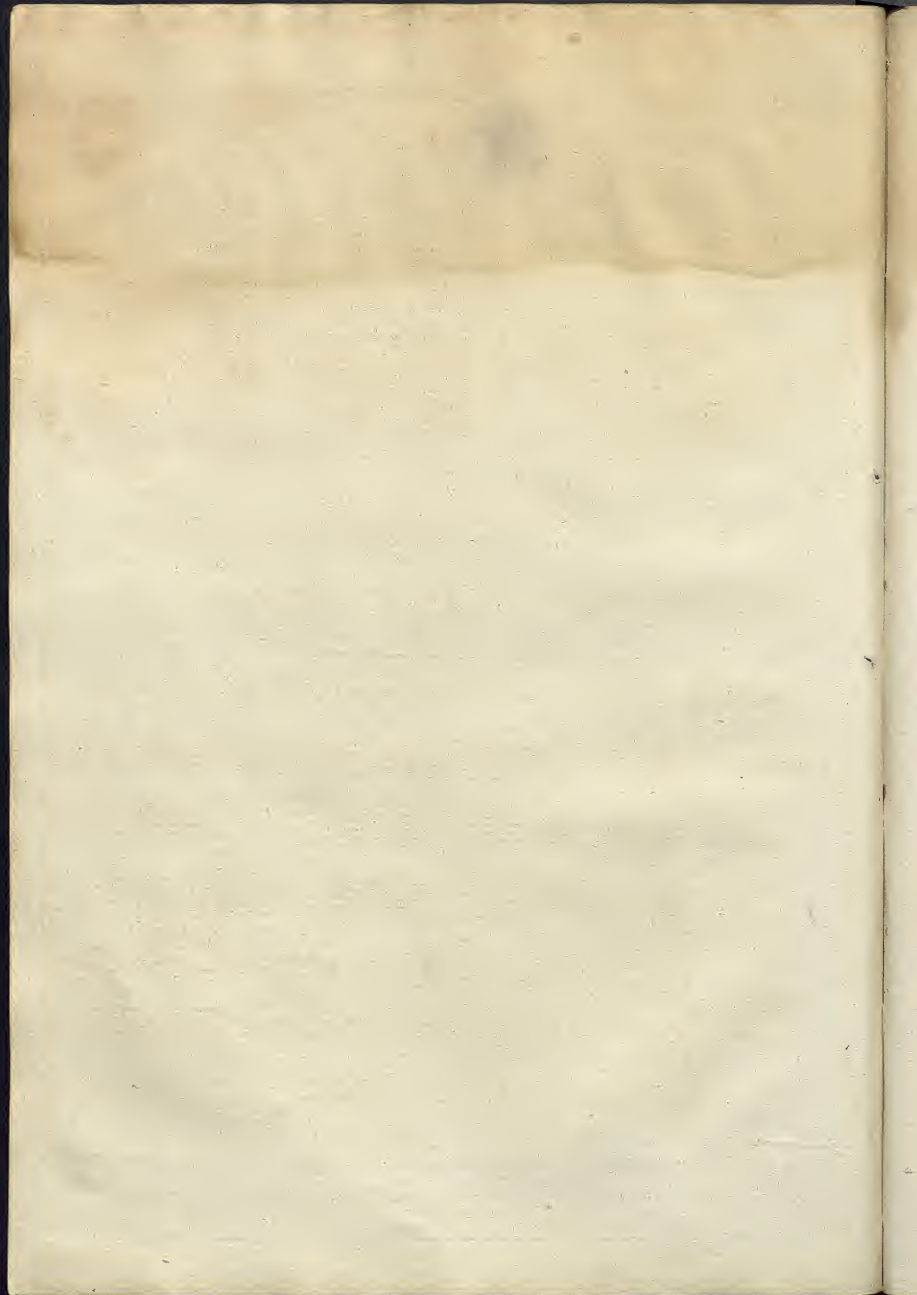
Andante

musical score for "4<sup>th</sup> Act Sym: No 4" in C major, Andante tempo. The score consists of six systems of two staves each. The first system includes a treble and bass staff with a key signature of one flat and a common time signature. The tempo is marked "Andante". The score features various musical notations including notes, rests, and dynamic markings like "fine" and "Da Capo". The final system ends with a double bar line and the instruction "Da Capo".

*Printed & Published by W. Hodsoll, at his Music Warehouse, 45, High Holborn, London.*

[illegible]





# Dolce Tranquillità,

TRIO,

Sung by

Sig.<sup>na</sup> Pucitta, Sig.<sup>ra</sup> Collini & Sig.<sup>r</sup> Richi,

In the Opera of

*L. Villeggiatori Bizzarri.*

Composed by

SIG.<sup>r</sup> PUCITTA,

Ent. at the Hall

Price 3s/

London Printed for the Proprietor by Chappell & C<sup>o</sup> N<sup>o</sup> 50, New Bond Street.

SOPRANO

SOPRANO

TENORE

LARGO

The musical score is written for four parts: two Sopranos, a Tenor, and a Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The Soprano parts are marked with a 'T' (Tenor clef). The Tenor part is marked with a 'C' (Clef). The Piano part is marked with a 'C' (Clef) and includes the instruction 'Sotto voce' for the right hand. The score consists of six measures. The first three measures are for the vocalists, and the last three measures are for the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Where may be had the whole of the Music performed at the Opera House & the Amphitheatres.

Likewise their Patent distinct Flame Fertes.

Dol = ce tran = quil = li = ta so = a = ve Cal = ma

Dol = ce tran = quil = li = ta so = a = ve Cal = ma

Dol = ce tran = quil = li = ta so = a = ve Cal = ma

tu mi = ra = pis = ci oh, dio nel pet = to l'al = ma

tu mi = ra = pis = ci oh, dio nel pet = to l'al = ma

tu mi = ra = pis = ci oh, dio nel pet = to l'al = ma

tu mi = ra = pis = ci oh, dio nel pet = to l'al = ma

tu mi = ra = pis = ci oh, dio nel pet = to l'al = ma

tu mi = ra = pis = ci oh, dio nel pet = to l'al = ma



ANDANTINO MOSSO

Di = let = ti con = ten = ti pas = ce = te il mio Co = re sian .

lun = gi tor = men = ti Sol re = gni l'a = mo = re Sol

re = gni l'a = mo = re pie = to = so nel sen di =

di =

di =

1

- let = ti Con = ten = ti pas = ce = te il mio co = re sian  
 = let = ti Con - ten = ti pas = ce = te il mio co = re sian

lungi i tor = men = ti Sol re = gni l'a = mo = re Sol  
 lungi i tor = men = ti Sol re = gni l'a = mo = re Sol

re = gni l'a = mo = re pie = to = so nel sen di =  
 re = gni l'a = mo = re pie = to = so nel sen di =



5

= let = ti Con = ten = ti pas = ce fe il mio Co = re sian  
 = let = ti Con = ten = ti pas = ce fe il mio Co = re sian  
 = let = ti Con = ten = ti pas = ce fe il mio Co = re sian

lun = gi i tor = men = ti Sol re = gni I a =  
 lun = gi i tor = men = ti Sol re = gni I a =  
 lun = gi i tor = men = ti Sol re = gni I a =

mo = re Sol re = gni I a = mo = re pie to = so nel  
 mo = re Sol re = gni I a = mo = re pie to = so nel  
 mo = re Sol re = gni I a = mo = re pie to = so nel



sen di = let = ti di = let = ti con = ten = ti pas =

sen di = let = ti di = let = ti con = ten = ti pas =

sen di = let = ti di = let = ti con = ten = ti pas =

Sotto voce

= cete pas=cete il mio Co = re di = let = ti con = ten = ti pas = cete il mio

= cete pas=cete il mio Co = re di = let = ti con = ten = ti pas = cete il mio

= cete pas=cete il mio Co = re di = let = ti con = ten = ti pas = cete il mio

cres

Co = re pascete il mio Co = re Sian lun = gi i tor = men = ti Sol

Co' = re pascete il mio Co = re Sian lun = gi i tor = men = ti Sol

Co = re pascete il mio Co = re Sian lun = gi i tor = men = ti Sol

re = gni l'á = mo = re Sol re = gni l'á = mo = re pie = to = so nel

re = gni l'á = mo = re Sol re = gni l'á = mo = re pie = to = so nel

re = gni l'á = mo = re Sol re = gni l'á = more pie = to = so nel

*ppp sf p*

Dolce Tranquillita

sen pie = = = to = = = so = = nel sen pie = = = =

sen pie = = = = to = = = = so = = nel sen pie = = = =

sen pie = = = = to = = = = so si pie = = = =

= = to = = = = so = = = nel sen pie = = = to = = so nel

= = to = = = = so = = = nel sen pie = = = to = = so nel

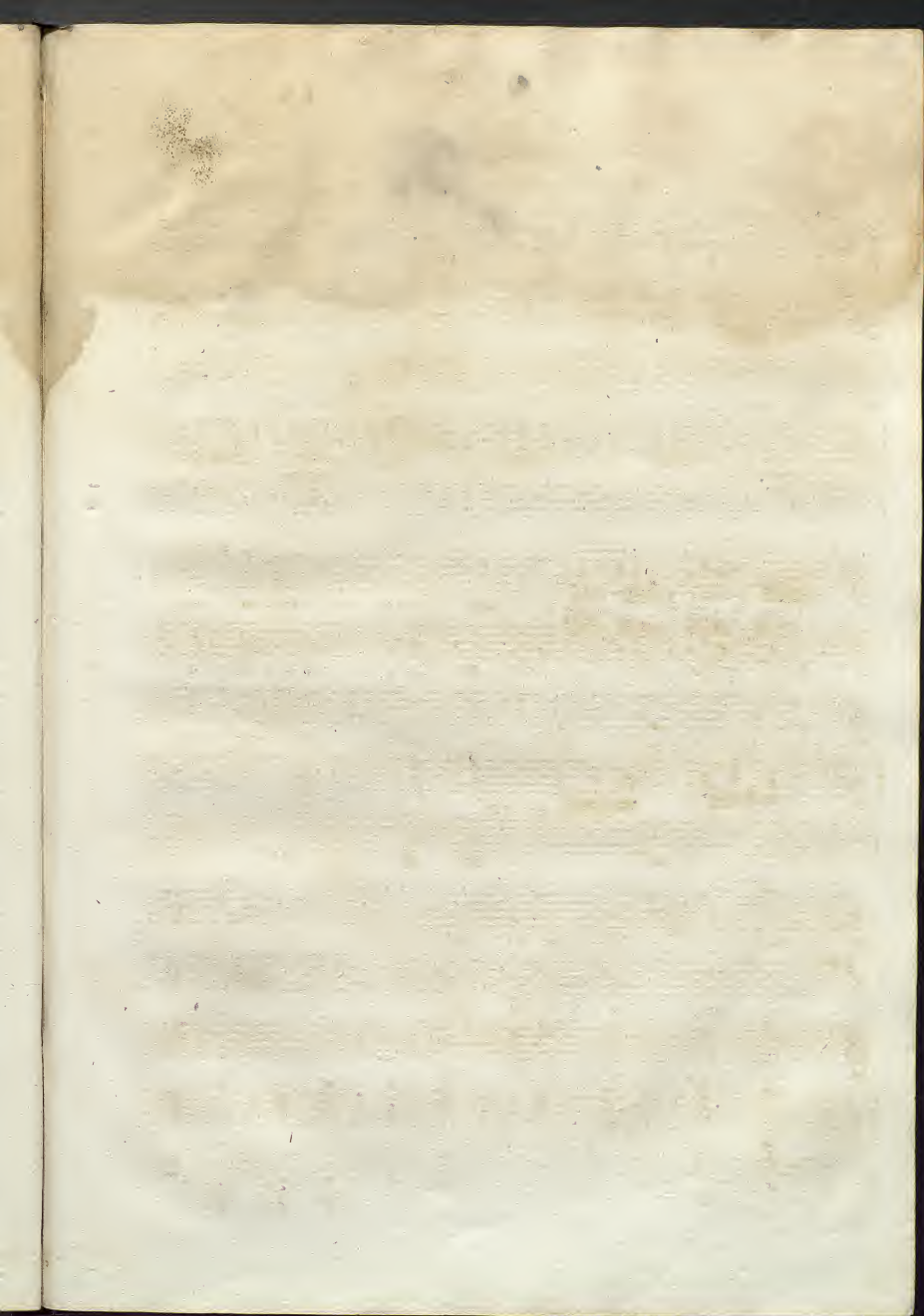
= = to = = = = so nel sen pie = = = to = = so nel

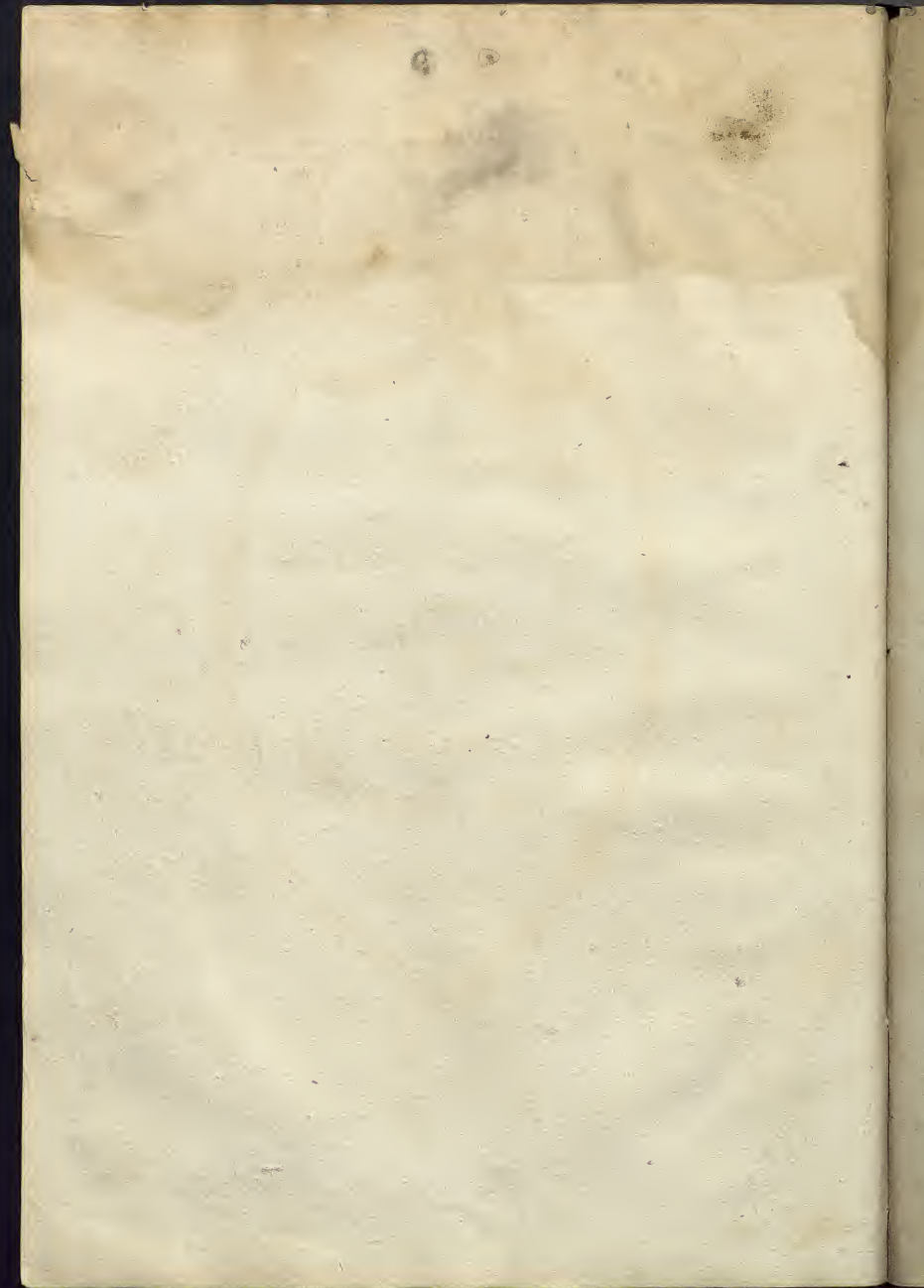
sen - - pie = = to = = so nel sen

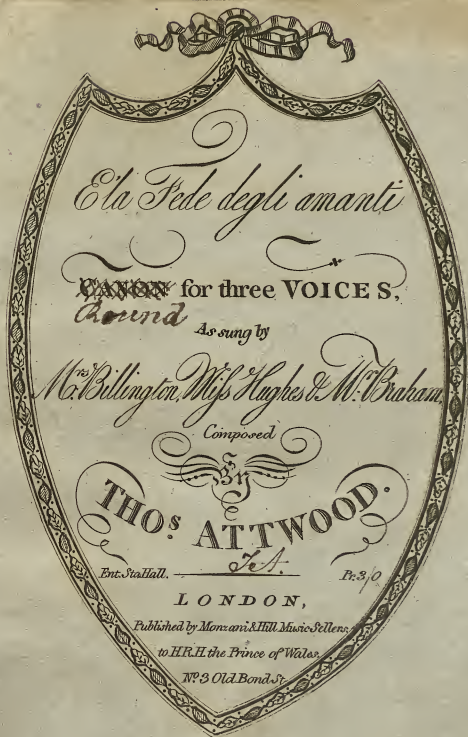
sen pie = = = to = = so nel sen

sen pie = = = to = = so nel sen









*Ella Fede degli amanti*

**CANTATA** for three **VOICES**,

*Round*

*As sung by*

*Mr. Billington, Miss Hughes & Mr. Bradham*

*Composed by*

**THO: ATTWOOD.**

*Printed by B. Stallall.*

*P. 3/0*

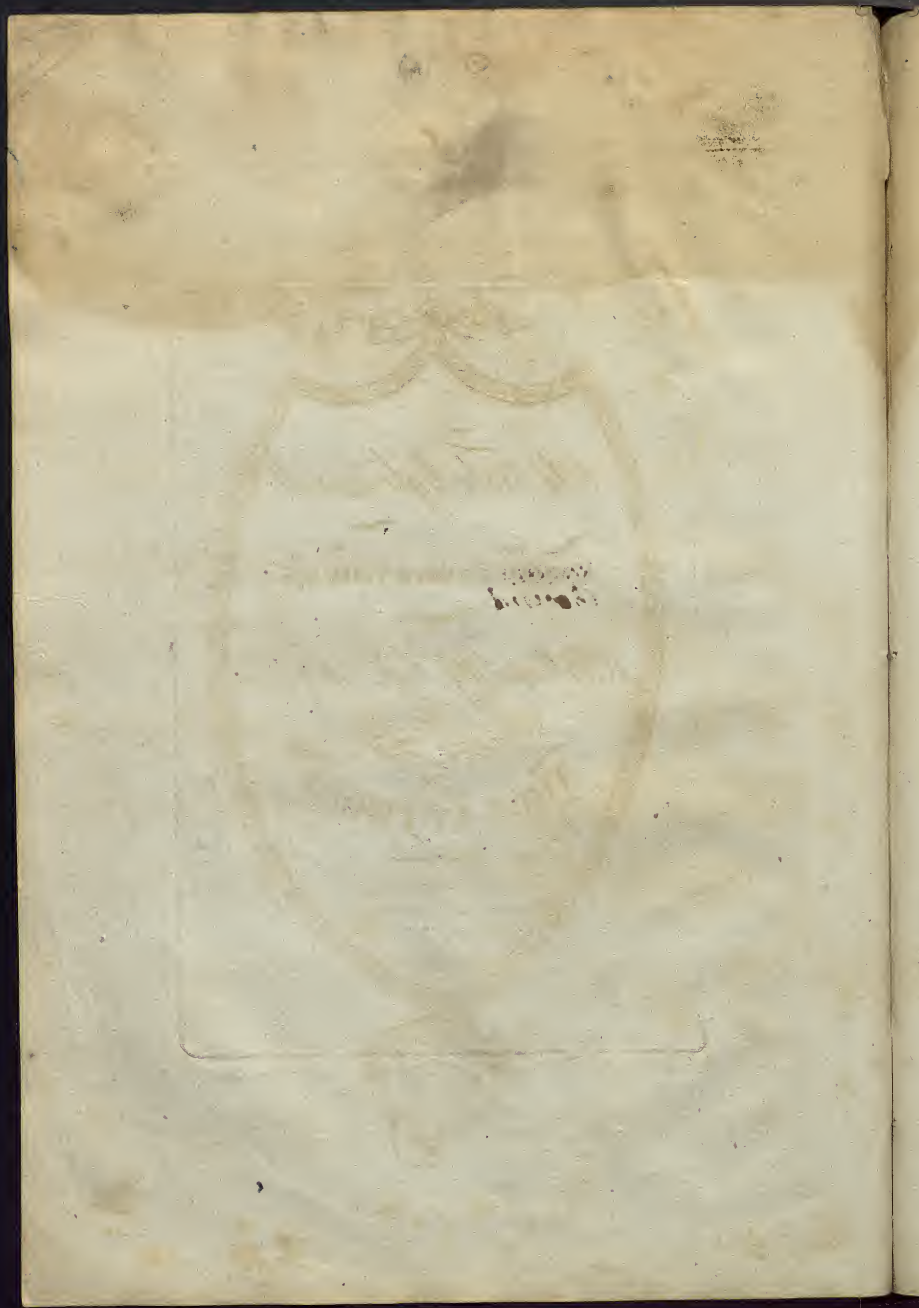
**LONDON,**

*Published by Mozart & Hill Music Sellers*

*to H.R.H. the Prince of Wales*

*No 3 Old Bond St.*





CANONE A 3 VOCI.

ATTWOOD.

VOCE

E' la fe-- de deg-- li & man-- ti co-- me L'a-- ra--

PIANO

*p*

FORTE

ba Fe ni-- ce che vi sia cias-- cun lo di-- ce do-- ve

sia nes-- sun lo sà nes-- sun lo sà nes-- sun lo sà

*8<sup>va</sup> sf sf*

*p*

se tu sai dov' ha ri--cet--- to do---ve muor e'

*p*

*Cres* *f*

tor--na in--vi---ta me l'a---di---ta e ti pro--met---to.

*Cres* *f*

*f*

di ser--bar la fe---del---tà.... me l'a---di ta e'

*f*

*p* *Cres*

ti pro--met---to di ser--bar la fe---del---tà....

*p* *Cres*



*p*

E' la fe--de deg-li a--man--ti co--me L'a--ra--ba Fe--

*p*

8va

*Cres*

ni--ce che vi sia cias--cun lo di--ce do--ve sia nes--

*Cres*

*p*

*p*

sun lo sà nes--sun lo sà nes--sun lo sà se tu

*p*

8 *sf* *sf*

*f*

sai dov' ha ri-cet-to do-ve muor e torna in-vi-ta me l'a--

sai dov' ha ri-cet-to do-ve muor e torna in-vi-ta me l'a--

*p* *f*

di-ta e ti pro-met-to di ser-bar la fe-del-tà.... me là--

di-ta e ti pro-met-to di ser-bar la fe-del-tà.... me là--

*p* *f*

8<sup>va</sup>

di-ta e ti pro-met-to di ser-bar-la Fe-del-tà

di-ta e ti pro-met-to di ser-bar-la Fe-del-tà.....

*Cres*

*p*

E' la fe--de deg-li a-man--ti co--me L'a--ra--ba Fe--

E' ia fe--de deg-li a-man--ti co--me L'a--ra--ba Fe--

E' la fe--de deg-li a-man--ti co--me L'a--ra--ba Fe--

*8va*

*Cres*

ni--ce che vi sia cias--cun lo di--ce do--ve sia nes--

ni--ce che vi sia cias--cun lo di--ce do--ve sia nes--

ni--ce che vi sia cias--cun lo di--ce do--ve sia nes--

*Cres* *p*

sun lo sà lo sà lo sà nes--sun lo sà nes--sun lo sà se tu

sun lo sà nes--sun lo sà nes--sun lo sà se tu

sun lo sà nes--sun lo sà nes--sun lo sà se tu

*f* *f*



sai dov' ha ri\_cet\_\_to do\_\_ve muor e tor\_na in\_\_vi\_\_ta

sai dov' ha ri\_cet\_\_to do\_\_ve muor e tor\_na in\_\_vi\_\_ta

*f* Me l'a\_\_di\_\_ta e ti pro\_met\_\_to di ser\_bar la fe\_\_del

*p* Me l'a\_\_di\_\_ta e ti pro\_met\_\_to di ser\_bar la fe\_\_del

Me l'a\_\_di\_\_ta e ti pro\_met\_\_to di ser\_bar la fe\_\_del

*f* ta.... Me l'a\_\_di\_\_ta e ti pro\_met\_\_to di ser\_bar la

ta.... Me l'a\_\_di\_\_ta e ti pro\_met\_\_to di ser\_bar la

ta.... Me l'a\_\_di\_\_ta e ti pro\_met\_\_to di ser\_bar la

7

Fe-del-tà E' la fe-de deg-li a-man-ti co-me

Fe-del-tà E' la fe-de deg-li a-man-ti co-me

Fe-del-tà.... E' la fe-de deg-li a-man-ti co-me

*Cres* *p*

L'a-ra-ba Fe-ni-ce che vi sia cias-cun lo di-ce

L'a-ra-ba Fe-ni-ce che vi sia cias-cun lo di-ce

L'a-ra-ba Fe-ni-ce che vi sia cias-cun lo di-ce

*Cres*

do-ve sia nes-sun lo sà nes-sun lo sa nes-sun lo sà

do-ve sia nes-sun lo sà lo sà nes-sun lo sà

do-ve sia nes-sun lo sà nes-sun lo sa nes-sun lo sà

*p* *Cres* *8va* *f*



se tu sai dov' ha ri cet to do ve muor e tor na in vi ta

sà

se tu sai dov' ha ri cet to do ve muor e tor na in vi ta

Me l'a di ta e ti pro met to di ser bar la fe del tà...

Me l'a di ta e ti pro met to di ser bar la fe del tà...

Me l'a di ta e ti pro met to di ser bar la fe del tà...

Me l'a di ta e ti pro met to di ser bar la fe del tà.

Me l'a di ta e ti pro met to di ser bar la fe del tà.

Me l'a di ta e ti pro met to di ser bar la fe del tà.



ELLEN'S SONG.

*Active Aria.*

*From the*

LADY OF THE LAKE,

By  
*Walter Scott, Esq.*

THE MUSIC COMPOSED

*By*

THO: ATTWOOD.

*Ent. Sup. Hall.*

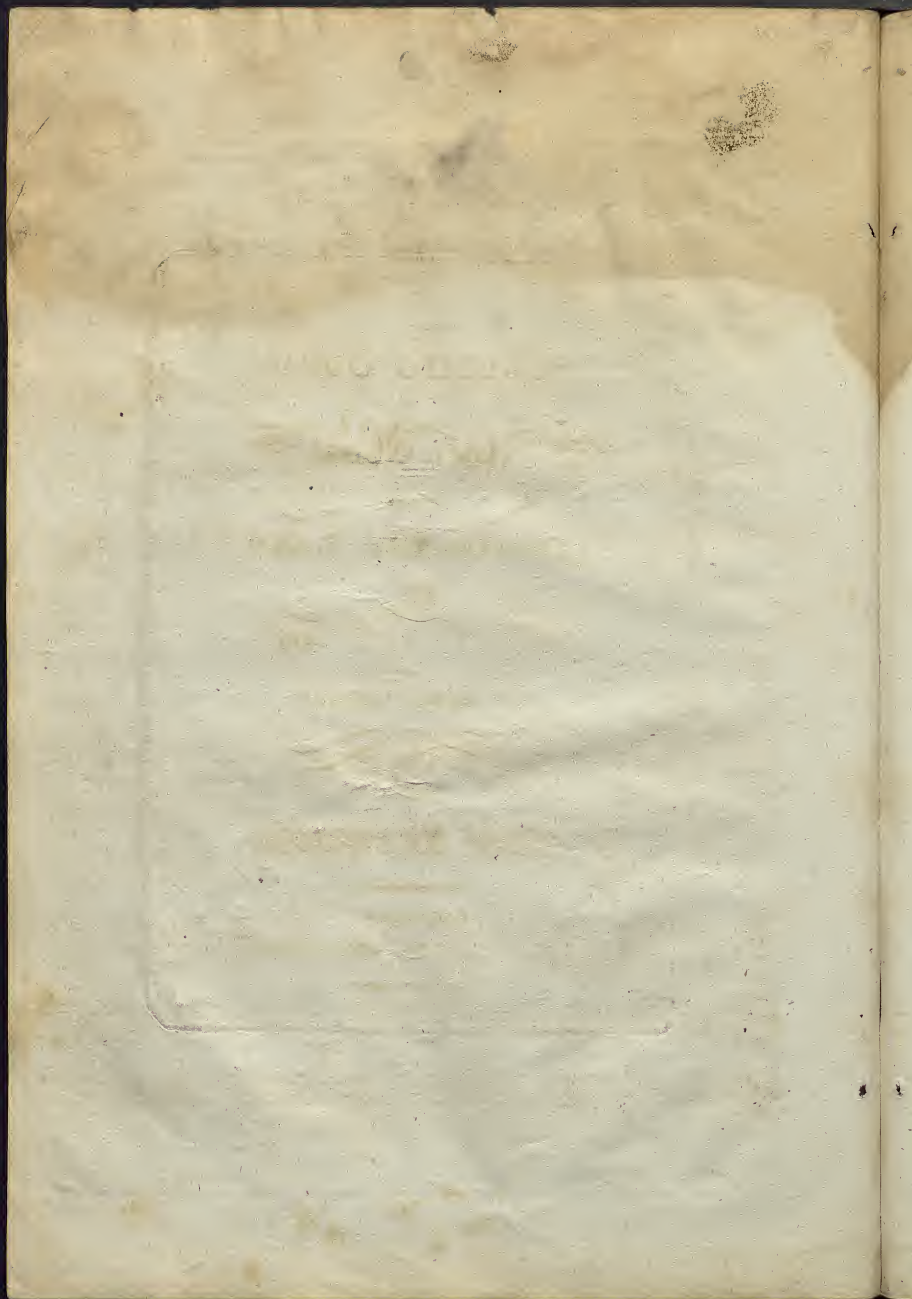
*Feb*

*PR. 20*

LONDON.

*Published by Mozart & Hall, Music Sellers to His Highness the Prince of Wales,*

3, Old Bond Street.



# Ellen's Song.

## AVE MARIA.

*The Words by Walter Scott, Esq.*

*The Music by Thos. Attwood.*

**Larghetto** *dolce*

Voice

**Larghetto**

Piano Forte

Accompaniment

AVE MARIA! Maiden mild!

8<sup>o</sup>

The first system of the musical score. It features a vocal line and a piano accompaniment. The tempo is marked 'Larghetto' and the mood is 'dolce'. The key signature has one flat (B-flat) and the time signature is 6/8. The vocal line begins with a whole note rest, followed by the lyrics 'AVE MARIA! Maiden mild!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple harmonic accompaniment. A first ending bracket is shown at the bottom of the piano part.

Listen to a maiden's prayer; Thou canst hear though

8<sup>o</sup>

The second system of the musical score. The vocal line continues with the lyrics 'Listen to a maiden's prayer; Thou canst hear though'. The piano accompaniment continues with the same harmonic structure. A first ending bracket is shown at the bottom of the piano part.

from the wild, Thou canst save a mid despair

*f*

8<sup>o</sup>

The third system of the musical score. The vocal line continues with the lyrics 'from the wild, Thou canst save a mid despair'. The piano accompaniment continues with the same harmonic structure. A first ending bracket is shown at the bottom of the piano part. The dynamic marking 'f' (forte) is indicated above the piano part.



*p* thou canst save a - mid despair *f* safe may we sleep be = *dolce*

*dolce*

=neath thy care thou banished, outcast, and reviled *f*

*8°*

*dolce* Maiden! hear a maidens prayer Mo - ther hear a

*8°* *sf*

suppliant Child Maiden! hear a mai - dens prayer *p* *Cres.* *f*

## Largo

Mother hear a suppliant Child AVE MA-

*pp*

RI - A MA - RI - A

## Larghetto

2<sup>d</sup> Verse

AVE MARI - A!

8°

un-de-fild! the flinty couch we now must share shall

seem with down of ei-der piled if thy pro-tec-tion

8°

ho-ver there if thy pro-tec-tion ho-ver there the

p

8°

mus-ky cavern's hea-vy air, shall breathe of balm if

*Cres.* dolce

pp

*sf*

thou hast smiled, then Maiden! hear a maiden's prayer;

8°



Mo-ther, list a suppliant Child    Mai-den hear a

*f* *p* *Cres:*

mai-dens prayer,    Mother hear a suppliant Child

*f* *pp*

**Largo**

AVE MA-RI-A MA-RI-A

**Larghetto**

3<sup>d</sup> Verse    AVE MARIA    stainlefs styled

8<sup>o</sup>

foul damons of the earth the earth and air from

8°

this their wonted baunt exiled shall flee before thy

*p* *Cres.*

presence fair shall flee before thy presence fair we

*p* *f* *p*

bow us to our lot of care, be-neath thy guidance

8°

reconcil'd Hear for a maid a maiden's prayer, And

8<sup>o</sup>

for a Fa-ther hear a Child Mai-den hear a

*sf* *p* *Cres.*

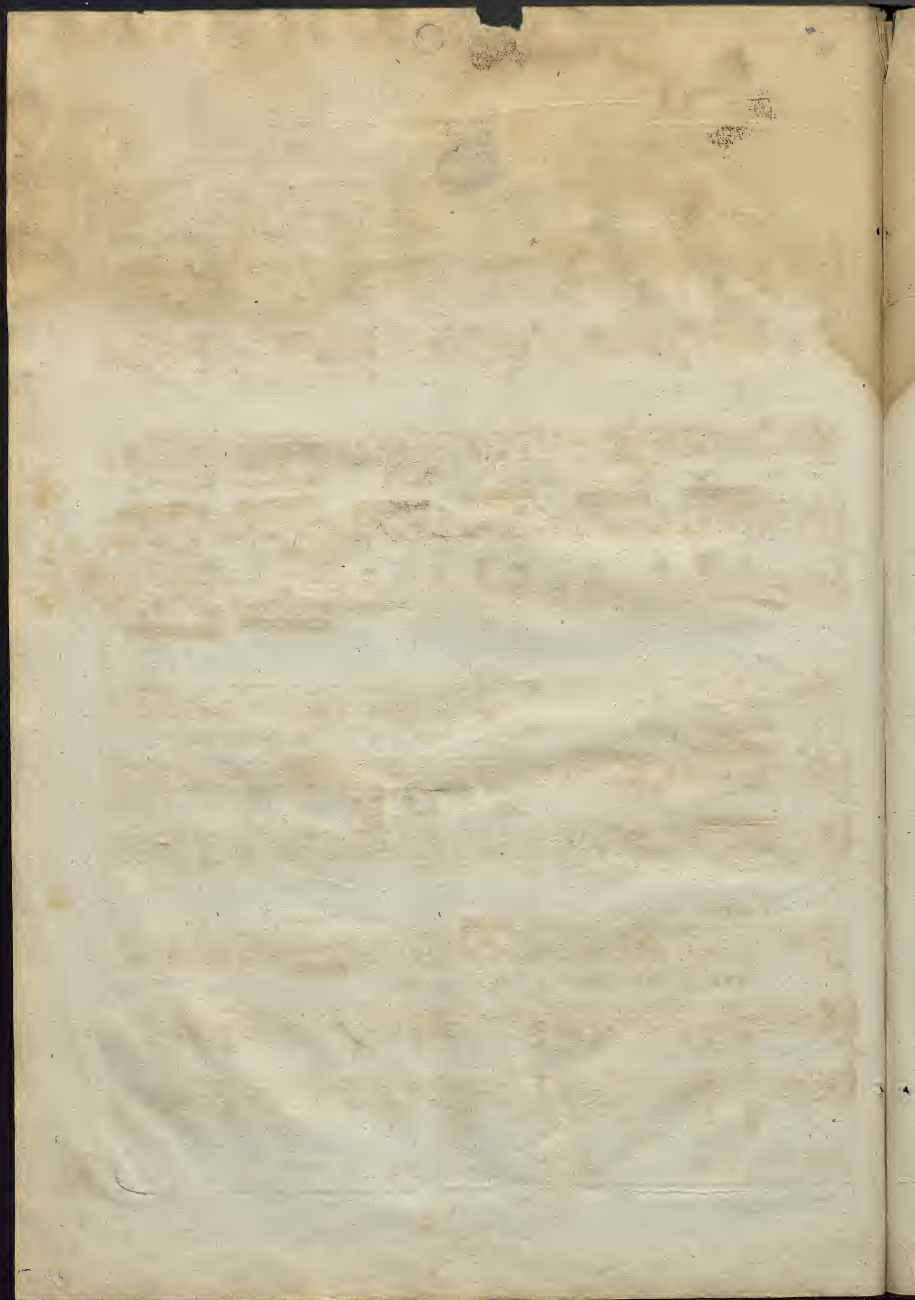
Maiden's prayer, Mother hear a suppliant Child

*pp*

**Largo**

AVE MA-RI-A MA-RI-A





*He is gone on the Mountain,*

THE CORONACH or FUNERAL SONG,

*From*  
*The Lady of the Lake,*

*By*  
WALTER SCOTT ESQ<sup>R</sup>

*The Music Composed*  
*By*

THO<sup>S</sup> ATTWOOD.

Ent. Sta. Hall.

*Set* Pr. 1/6

London. Published by Mozani & Hill Music Sellers to H.R.H. the Prince of Wales N<sup>o</sup> 3, Old Bond St.

**Larghetto**

*Sempre ad libitum*

Voice

He is gone on the Mountain, he is lost to the forest, like a

Piano Forte

Accompaniment

The musical score consists of three staves. The top staff is for the Voice, written in treble clef with a key signature of one flat (B-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, 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E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E35

Summer dried fountain, when our need was the sorest, the

font, reap-pear- ing, from the rain drops shall borrow, but to

us comes no cheering to Duncan no morrow!

2<sup>d</sup> Verse

The hand of the reaper, takes the ears that are hoary, But the



voice of the weeper, wails manhood in glory, th

autumn winds rushing waft the leaves that are searest, But our

flower was in flushing, when blighting was nearest.

*Piu moto* *Lento*

3<sup>d</sup> Verse Fleet foot on the corri sage counsel in - cumber, Red

*Piu moto* *Lento*

*f* hand in the fo-ray, How sound is thy slumber, Like the

*f* *p*

8<sup>o</sup>

dew on the mountain like the foam on the River like the

9<sup>o</sup>

*Largo*

bubble on the fountain thou art gone, and for e-ver.

*p*

10<sup>o</sup>

*p*

LOCHINVAR,  
*Lady Mearns's Song*,  
From  
MARMION OF FLODDEN FIELD.  
By  
Walter Scott Esq.

Composed with a Piano Forte or Harp. Accented & Dedicated  
To  
M<sup>rs</sup> Billington  
By  
THO<sup>s</sup> ATTWOOD.

Ent at No Hall

Price 1/6

London Published by Mozart & Hill Music Sellers to H.R.H the Prince of Wales, Patented & Manufac<sup>r</sup> of the New Improved Aer. Flute N<sup>o</sup> 24, Dover Street near Piccadilly.

Allegretto

Harp or  
Piano Forte

The musical score is written for Harp or Piano Forte. It begins with a treble and bass staff in 3/8 time, with a key signature of one flat (B-flat). The first staff has a dynamic marking of 'mf' (mezzo-forte). The second staff has a dynamic marking of 'f' (forte). The music consists of a series of chords and single notes, typical of a harp accompaniment.

V.S.



*mf*  
O Young Lochinvar is come out of the west, through all the wide border his

*mf*  
steed was the best, and save his good broad sword he weapon had none, And he

*dolce*  
rode all unarm'd, and he rode all a-lone, so faithful in Love, and so

*dolce*  
dauntless in war, there ne-ver was Knight like the young Lochin-var.

*mf* *f*  
He staid not for brake and he

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the treble clef, while the piano accompaniment is in the bass clef. The score is divided into several systems, each corresponding to a line of lyrics. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *dolce* (softly). There are also articulation marks like slurs and accents. The piano part includes a small '8' in the second system, possibly indicating a measure rest or a specific fingering. The overall style is characteristic of 19th-century vocal and piano music.

stopd. not for stone; he swam the Eske river where ford there was none, but

ere he a - lighted at Nether - by gate, the Bride had consent - ed, the

Gallant came late, for a laggard in love and a dastard in war, was to

wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,  
Among Bridesmen, and 'Kinsmen, and Brothers, and all,  
Then spoke the Bride's Father, his hand on his Sword,  
For the poor Craven Bridegroom said never a word,  
O come ye in peace, here or come ye in war,  
Or to dance at our Bridal, young Lord Lochinvar?"

How woud' your Daughter my suit you denied;  
Love swells like the Solway, but ebbs like its tide;  
And now am I come, with this lost love of mine;  
To lead but one measure, drink one cup of wine,  
There are Maidens in Scotland more lovely by far,  
That would gladly be bride to the young Lochinvar."

The Bride kiss'd the Goblet, the Knight took it up,  
He quaff'd off the Wine, and he threw down the cup,  
She look'd down to blush, and she look'd up to sigh,  
With a smile on her lip, and a tear in her eye -  
He took her soft hand, ere her Mother could bar;  
Now tread we a measure, said young Lochinvar.  
No Two Vocal English

So stately his form, and so lovely her face,  
That never a Hall such a galliard did grace;  
While her Mother did fret, and her Father did fume,  
And the Bridegroom stood dangling his bonnet and plume,  
And the Bride Maidens whisper'd, 'twere better by far,  
To have match'd our fair Cousin with young Lochinvar."

One touch to her hand, and one word in her ear,  
When they reach'd the Hall door, and the Charger stood near;  
So light to the Croupe the fair Lady he swung,  
So light to the saddle before her he sprung,  
She's won! we are gone, O'er bank, bush and scarp,  
They'll have fleet steeds that follow, quoth young Lochinvar."

There was mounting 'mong Grames of the Netherby clan,  
Forsters, Forwicks, and Musgraves they rode and they ran,  
There was racing and chasing on Cannobie Lee,  
But the lost bride of Netherby ne'er did they see,  
So daring in Love, and so dauntless in war,  
Haye ye e'er heard of Gallant like young Lochinvar."



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# *Time has not thind my flowing Hair,*

## *A favorite Canzonet*

*Composed by*

*Mr. William Jackson*

*of Exeter*

*Price 1<sup>s</sup>*

*Allegro*

Time has not thind my flow - ing Hair, Nor bent me with his

*i - ron Hand:* Ah! why so soon the Blof - fom tear, Ere Au - tumn

yet the Fruit demand? Ah! why so soon the Blof - fom tear?

Ah! why so soon the Blof - som tear, Ere Autumn yet the Fruit de-mand, Ere

Ah! Ah! Ah! why so soon the Blof-som tear,

Au-tumn yet the Fruit demand, the Fruit de-mand? Let me en-joy the

Ere Autumn yet, the Fruit de-mand? Let me en-joy the

cheerful Day, Till many a Year has o'er me roll'd; Pleas'd let me tri - fle

cheerful Day, Till many a Year has o'er me roll'd; Pleas'd let me tri - fle

Life a - way, and sing of Love ere I grow old. Let me en-joy the

Life a - way, and sing of Love ere I grow old. Let me en-joy the

chear-ful Day, Till ma - ny a Year has o'er me roll'd; Pleas'd let me tri - fle

chear-ful Day, Till ma - ny a Year has o'er me roll'd; Pleas'd let me



Life a-way, and sing of Love, and sing of Love. Pleas'd let me tri- fle  
tri- fle Life a-way, and sing of Love. Pleas'd let me tri- fle

Life a-way, and sing of Love, sing of Love ere I  
Life a-way, and sing sing of Love, sing of Love ere I

grow old ere I grow old Pleas'd let me tri- fle  
grow old ere I grow old Pleas'd let me tri- fle

Life a-way, Pleas'd let me tri- fle Life a-way, And  
Life a-way, Pleas'd let me tri- fle Life a-way, And sing of Love, And

sing of Love ere I grow old, ere I grow old.  
sing of Love ere I grow old, ere I grow old.



## Guitars or Flutes

Allo

P

P

Cr

il F P

F P

P

P

P

P

P

P

P

# FAIR SOLIMA!

A favorite Duett sung by

*M<sup>rs</sup> Billington & M<sup>r</sup> Harrison*

at the Worcester & Chester Musical Festivals and at the Vocal Concerts.

with an Accompaniment for the

**PIANO FORTE,**

Composed & respectfully inscribed to

*Miss Robinson of Denston Hall*

by **D<sup>r</sup> JOHN CLARKE** of Cambridge.

Ent<sup>d</sup> at Sta Hall.

Price 2/6

London, Printed & Sold by R.<sup>d</sup> Birchall, N<sup>o</sup> 733, New Bond Street.

**MODERATO**

*Solo Violin*

*Tutti*

*Cres*

*Flutes*

*f*

*p*

*f Tutti*

*Flutes*

*Horns*

*f*

*ff Tutti*

RECIT:

See yon fair Groves that o'er Amara rise, And with their spicy breath embalm the

RECIT:

skies

TEMPO 1<sup>mo</sup>

RECIT:

Where ev'ry breeze sheds incense o'er the

RECIT:



vales, And ev'ry shrub a balmy scent ex-hales!

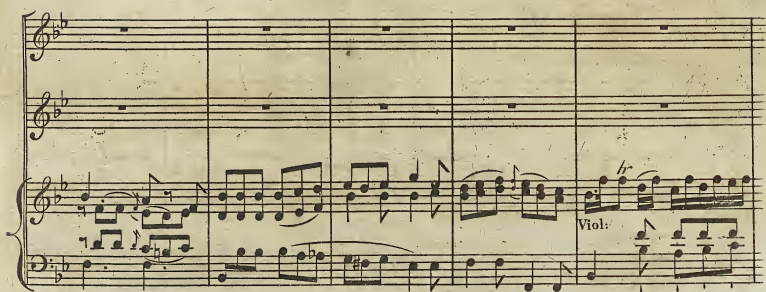
AGITATO

See through yon op'ning glades a glistening scene, Lawns ever gay and

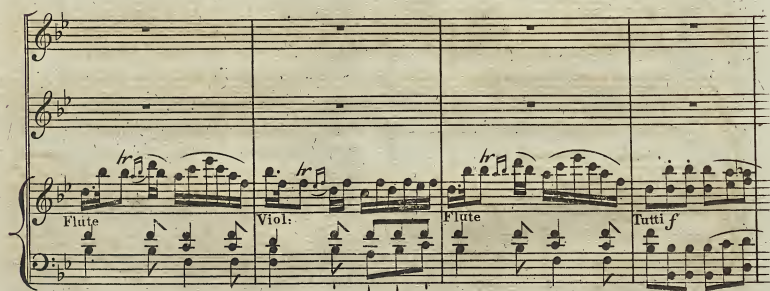
ad lib: meadows ever ever green

ANDANTE GRAZIOSO

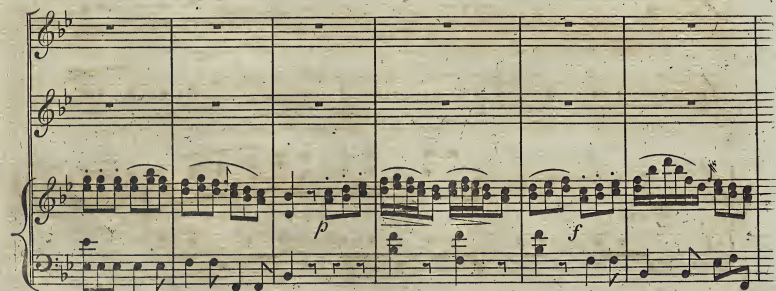
ANDANTE GRAZIOSO



First system of musical notation. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and are currently empty. The fifth staff is a grand staff (treble and bass clef) with a key signature of two flats (B-flat and E-flat). It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some slurs. The word "Viol." is written to the right of the staff.



Second system of musical notation. It consists of five staves. The top four staves are empty. The fifth staff is a grand staff with a key signature of two flats. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some slurs. The word "Flute" is written to the left of the staff, and "Viol." is written to the right. The word "Tutti f" is written at the end of the system.



Third system of musical notation. It consists of five staves. The top four staves are empty. The fifth staff is a grand staff with a key signature of two flats. It contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some slurs. The word "p" is written below the staff, and "f" is written above the staff. The word "Tutti f" is written at the end of the system.

Then ask - - the groves and ask the vocal bowrs -

Then ask the groves and ask the vocal bowrs -

*ff* *p* Flute

Who deck'd their spicy tops with blooming blooming flow'rs,

Who deck'd their spicy tops with blooming blooming flow'rs,

Taught the blue stream o'er san-dy vales to flow - -

Taught the blue stream o'er san-dy vales to flow - -

*pp dol.*



And the brown wild with liveliest hues to glow To glow - - - To

And the brown wild with liveliest hues to glow To glow - - -

*mf* *p*

glow - - - And the brown wild - - with liveliest hues to glow?

To glow - - - And the brown wild - - with liveliest hues to glow?

*f*

Flute

Then ask - the groves and ask the vocal bowrs Who deck'd their spicy tops with

Then ask - the groves and ask the vocal bowrs Who deck'd their spicy tops with

*pp*

blooming blooming flow'rs Taught the blue stream - o'er san-dy sandy

blooming blooming flow'rs Taught the blue stream o'er sandy

*pp*

vales to flow And the brown wild with liveliest liveliest hues to glow?

vales to flow And the brown wild with liveliest liveliest hues to glow?

*2/4*

## ALLEGRO AGITATO

Fair Solima! Fair Solima! the hills and dales will sing, Fair Solima! Fair

Fair Solima! Fair Solima! the hills and dales will sing, Fair Solima! Fair

Violin Solo

ALLEGRO AGITATO

Solima! the distant echoes ring - - - - - dol; Fair

Solima! the distant echoes ring - - - - - Fair

*f* *ff* *p*

Solima the hills and dales will sing, Fair Solima! Fair Solima the

Solima the hills and dales will sing, Fair Solima! Fair Solima the



distant echoes ring—

distant echoes ring—

Flutes

Horns

*ff*

*p*

*ff*

Fair So-li-ma! the hills - the hills and dales will

Fair So-li-ma the hills and dales will

*p dol*

*pp*

sing - Fair So-li-ma! the distant ec-hoes ring -

sing - Fair So-li-ma the dis - - - tant distant ec-hoes ring -

*tr*

*pp*

Fair Solima Fair Solima the hills and dales will sing, Fair Solima Fair

Fair Solima Fair Solima the hills and dales will sing, Fair Solima Fair

Solo Violin

*p*

Solima the distant echoes ring - - - Fair

Solima the distant echoes ring - - -

*f* *ff* *p*

Solima the hills and dales will sing, Fair Solima the dis - tant

Fair Solima the hills and dales will sing, Fair Solima the dis - tant

distant echoes ring Fair So.lima Fair Solima the hills and dales will

distant echoes ring Fair So.lima Fair Solima the hills and dales will

*Solo Violin*  
*mf*

sing, Fair Soli.ma,Fair Solima the distant echoes ring the

sing, Fair Soli.ma,Fair Solima the distant echoes ring the

*f*

dis\_tant echoes ring the dis\_tant echoes ring -

dis\_tant echoes ring the dis\_tant echoes ring -

*ff*

*ff*

*Flutes*  
*p*

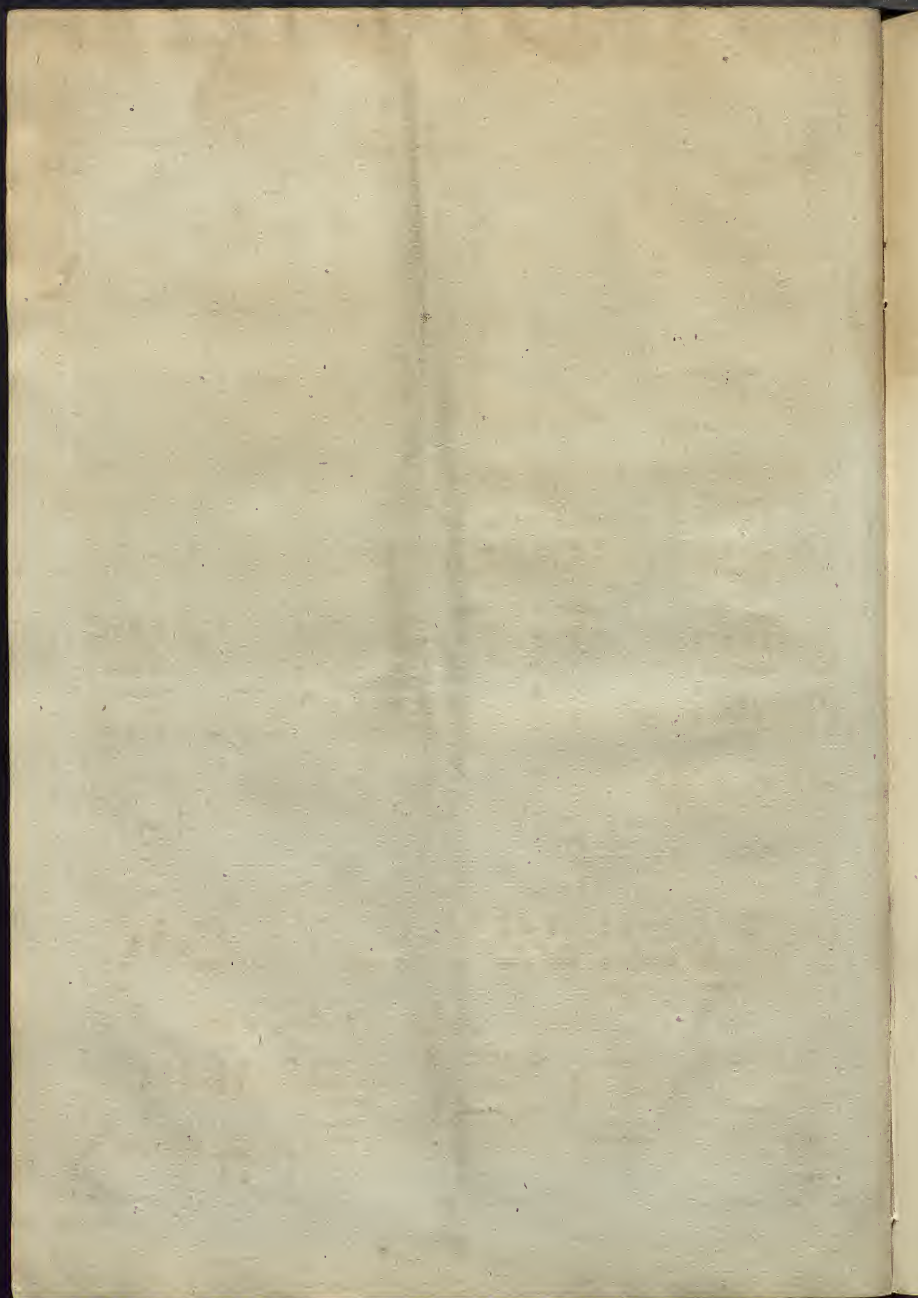
*Horns*

*ff*

*Flutes*  
*ff*

*Horns*







*'Twas not those Eyes of starry light*

CANZONETTA.

for Two Trebles,

Composed by

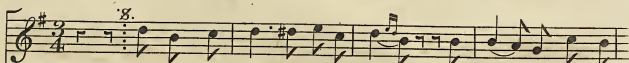
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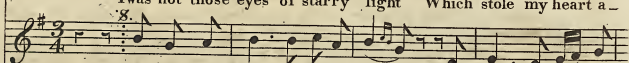
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1<sup>st</sup> TREBLE.



'Twas not those eyes of starry light Which stole my heart a -

2<sup>d</sup> TREBLE.

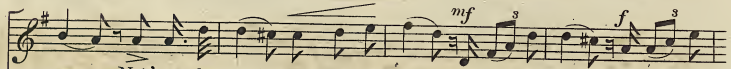
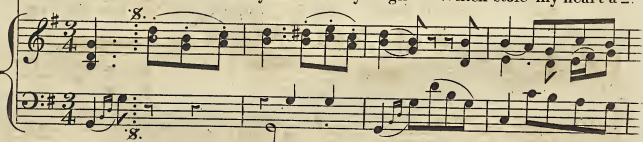


'Twas not those eyes of starry light Which stole my heart a -

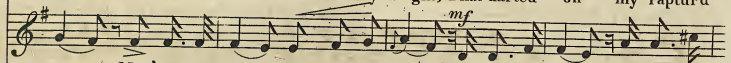
Pendulum  
11 inches

PIANO

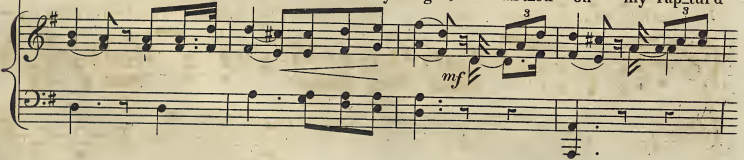
FORTE.



-way; No! 'twas the soul more heav'nly bright, That darted on my raptur'd



-way; No! 'twas the soul more heav'nly bright, That darted on my rap-tur'd





sight, With beams of pu\_rer ray. 'Twas not those lips of ro\_sy  
sight, With beams of pu\_rer ray. 'Twas not those lips of ro\_sy

*p dol:*

dew Which 'woke the kin\_dling flame, No! 'twas the sigh so sad\_ly  
dew Which 'woke the kin\_dling flame, No! 'twas the sigh so sad\_ly

*Espress?*

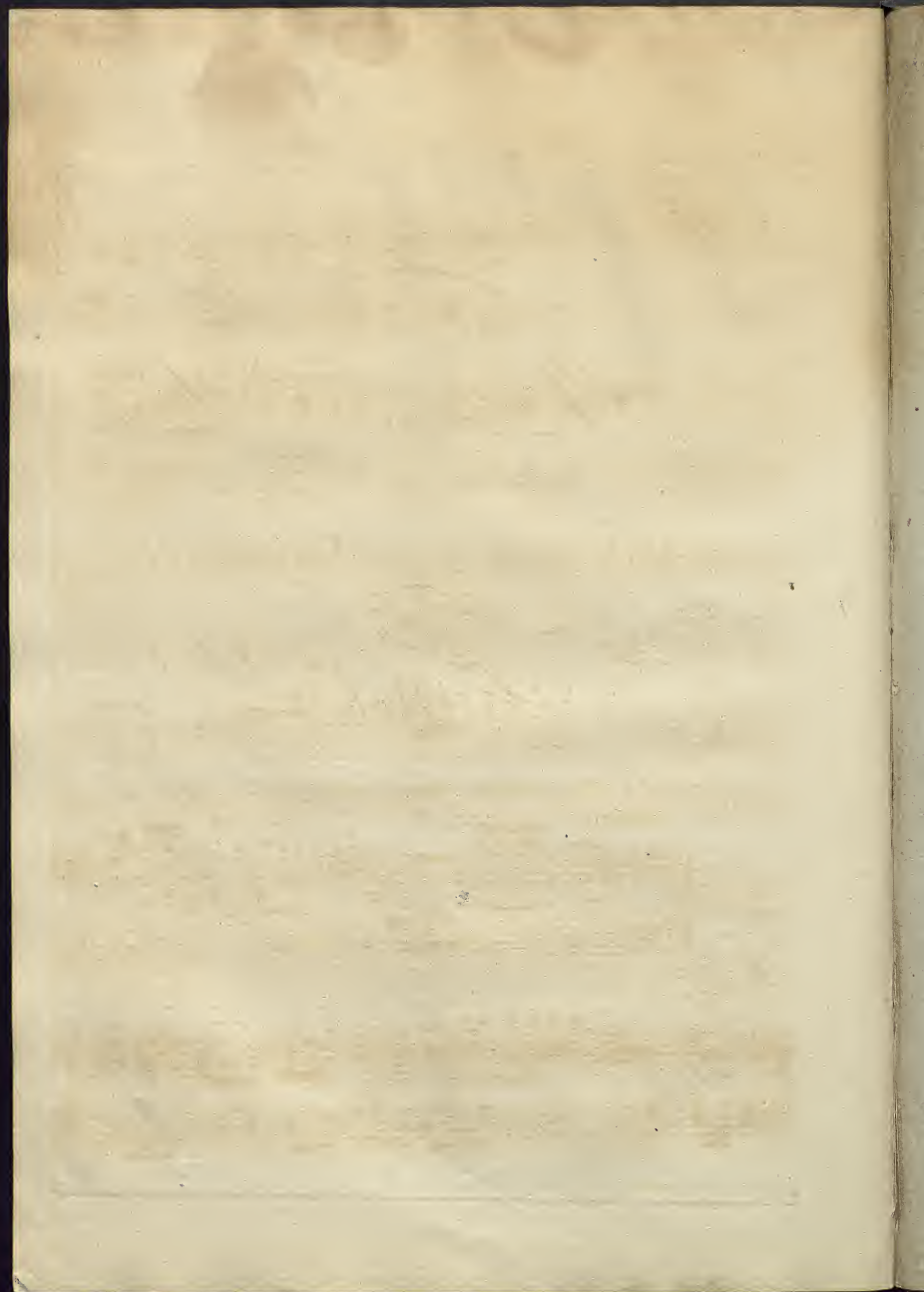
*p dol:*

true, That from those melt - - - ing pleaders flew, And pier'd my trem\_bling frame.  
true, That from those melt - - - ing pleaders flew, And pier'd my trem\_bling frame.

*caldo*

*caldo*

*caldo*



Flowers are fresh and Bushes green,

A DUETT,

The Words from Camoens, by L<sup>da</sup> Viso Strangere,

Composed & respectfully Inscribed to  
Mrs. E. Whitmore and Mrs. S. Harrison  
MISS, & MISS M. KENSINGTON,

F. Walmisley. *Fin.*

Enc. Mus. Hall.

Pr. 2<sup>d</sup>

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**Allegretto**

Piano Forte  
Accompan<sup>t</sup>

Loco  
tr  
6<sup>th</sup>  
dolce



Flow'rs are fresh, and bushes green, cheeri-ly the linnets sing;

Flow'rs are fresh, bushes green, cheeri-ly the linnets sing;

*p* winds are soft, and skies se-rene; Time, however, soon shall throw Winter's snow

winds are soft, and skies se-rene; Time, however, soon shall throw Winter's snow

*dolce*

8 - - - - -

O'er the buxom breast of spring, O'er the buxom breast of spring,

Winter's snow O'er the buxom breast of spring, O'er the buxom breast of spring,

8 - - - - -

*sf* *p*

Hope that buds in Lover's heart, lives not thro' the

*p* *Cres.* *f* *rallent?*

Time makes love it self depart, Time makes love it self depart,

*sf* *p* *Cres.* *f* *rallent?*

scorn of years; Time makes love it self depart,

*sf* *sf*

Time and scorn congeal the mind; looks un-kind looks un-kind

Time and scorn congeal the mind; looks un-kind looks un-kind

*f* *rallent<sup>o</sup>* *A Tempo*

freeze affections' tears! af-fections' warmest tears! Time shall make the

freeze, affections' tears! af-fections' warmest tears! Time shall make the

*rallent<sup>o</sup>* *8<sup>va</sup>* *A Tempo*

8

bushes green, Time dissolve the winter snow, *p*

bushes green, Time dissolve the winter snow, winds be soft, and

*Loco* *f* *dim<sup>o</sup>* *p* *dolce*

8

*p* *f*

Linnets sing their wonted strain, but a - gain,

skies serene, Linnets sing their wonted strain, but a - gain,

*h<sup>r</sup>* *f*

8



but a - gain, blighted love will ne - ver blow! blighted love will

but a - gain, blighted love will ne - ver blow! blighted love will

*p* *f* *sf* *f*

8

ne - ver blow! but a - gain, but a - gain, blighted love will

ne - ver blow! but a - gain, blighted love will

*rallent?* *f* *rallent?* *f* *rallent?* *f*

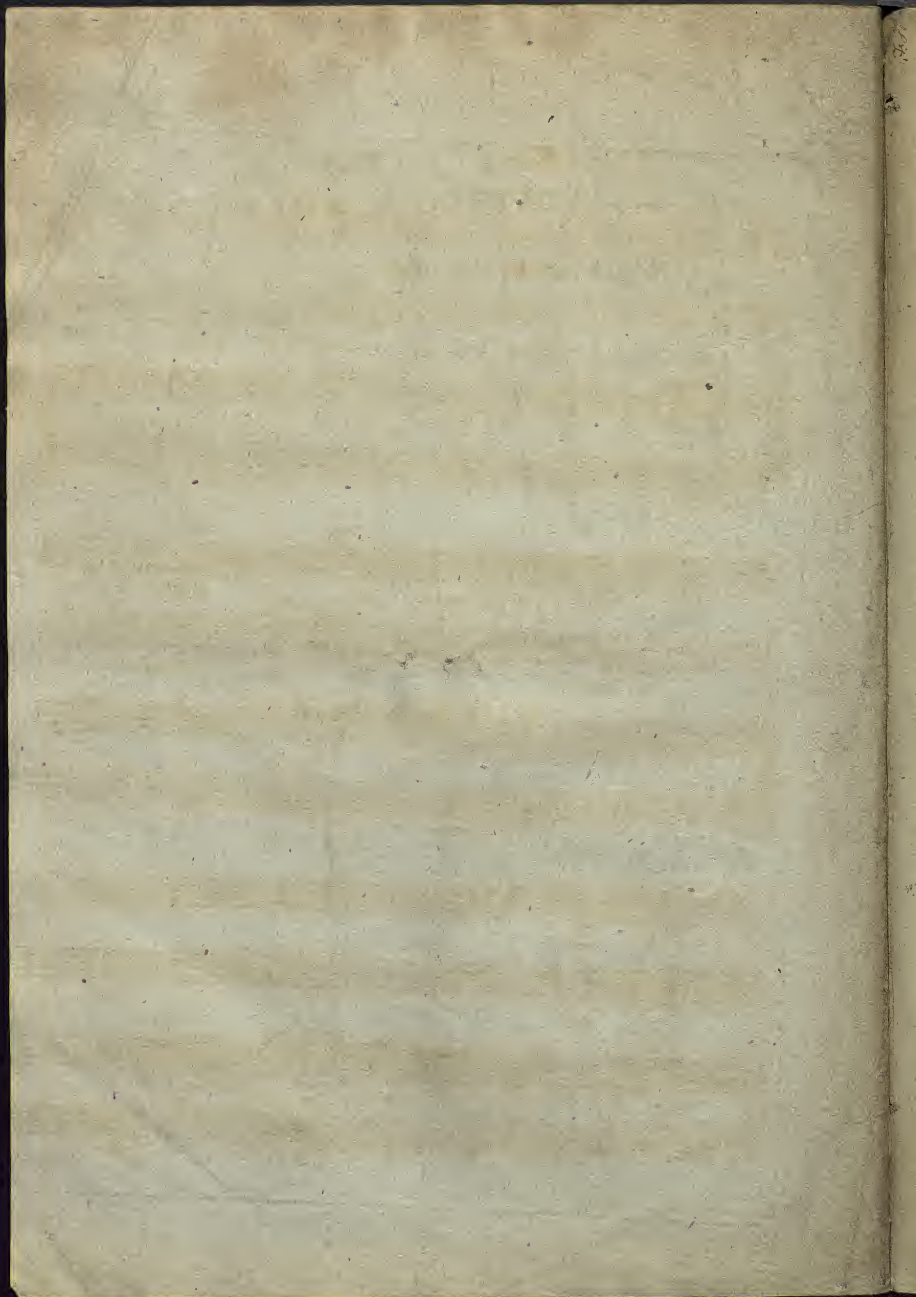
8

ne - ver blow!

ne - ver blow!

*sf* *f*

8



1

DOVE SONO I BEI MOMENTI,  
RECITATIVO E ARIA.  
NELLE NOZZE DI FIGARO  
DEL SIG<sup>R</sup> W. A. MOZART.

N<sup>o</sup> 177.

Price 2<sup>s</sup>. 6<sup>d</sup>.

Voce

E Su=sanna non vien fono an=sio-sa di fa=per come il Conte ac=

Pianoforte

*f* *p*

=col-se la propo-sta al-quan-to ar-dito il pro-getto mi par ead uno s-po-si fi vi =

= vace e ge=lo-so *Allegretto* ma che mal c'e? con-giando i miei vesti = ti con

*f* *p*

quelli di Su=sanna e i fuo-i coi miei al fa-vor della notte oh Cielo! a

*ff*

Printed for Monzani & Co<sup>s</sup> N<sup>o</sup> 3 Old Bond Street.



2

qual umil stato fa-tale io son ri-dotta da un confor-te crudel che dopo a =

*fp* *f*

-vermi con un misto inau-dito d'infedel-tà, di ge-losi-a, di sdegni, prima amata, indi of =

*p*

= fesa, e al-fin tra-dita piamior cer-car da u-na mia ferva ai-ta?

*f* *ff* *fp*

Do = ve fo - no! i bei mo = men = ti di dol =

*Andante* *p* *lr*

= ce = xa e di pia = cer do ve an-da = ro? i' giu = ra =

*lr*

men = ti di quel labbro menso = gner di quel lab = = bro

men = zo = gner? perchè mai se in pian tie in

pe = ne per me tutto fi can = gio per me tutto fi can =

= gio la me = mo = ria di quel be = ne dal mio sen non tra = pas =

-so! la me = mo = ria di quel ben non tra = = pas = so!

do = ve fo = no' i bei mo = men = ti' di dol = cez = za e

di pia = cer? do = ve an = da = ro i giu = ra = men = ti

di quel lab = bro menzo = gner? Ah feal-men la mia cos =

= tan = za nel lan = guire a = man = do o = gnor mi' por = tas = se una spe =

= ran = za di can = giar l'in = gra = to cor di can = giar l'in = gra = = to



cor. Ah fe al =

*f* *p* *p*

= men la mia cos = tanza

*f* *p*

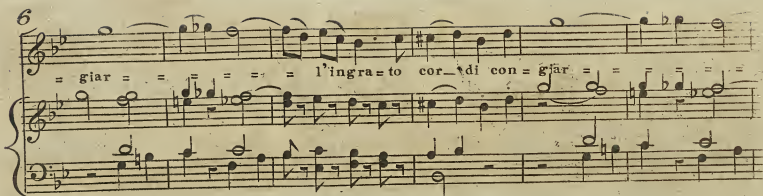
Ah fe al = men la mia cos = tan = za nel lan = gui = re a =

= man — do o = gnor — mi por = tas = se u = na ipe ran = za di can = giar l'in = gra = to

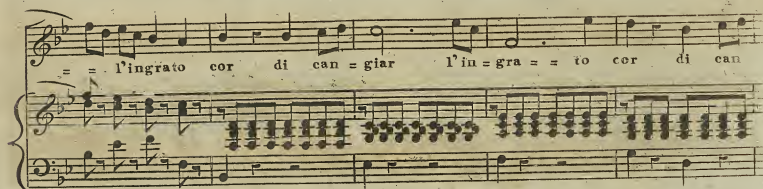
*f*

cor mi por = tas = se una ipe = ran = za di can =

g i a r = = = l' i n g r a t o c o r d i c o n g i a r = =



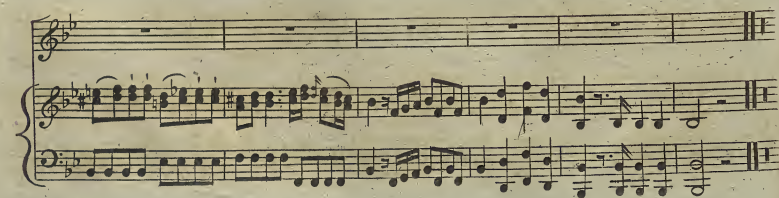
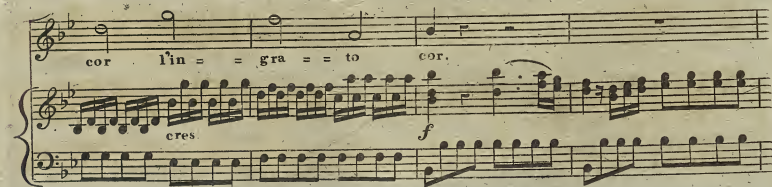
= = l' i n g r a t o c o r d i c a n g i a r l' i n g r a = = t o c o r d i c a n



g i a r l' i n g r a = = = = = t o c o r l' i n g r a = = t o



c o r l' i n = = g r a = = t o c o r.



# VOI CHE SAPETE,

Nº 13.

## CAVATINA

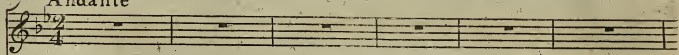
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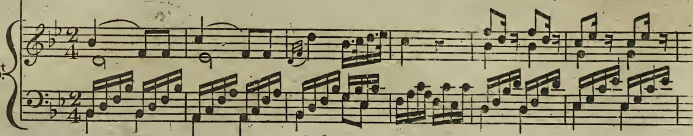
NELL'OPERA LANGIOLINA, SUNG BY MR VIGANONI.

DI W. A. MOZART.

L'accompagnamento di I. B. CIMADOR.

*Andante*

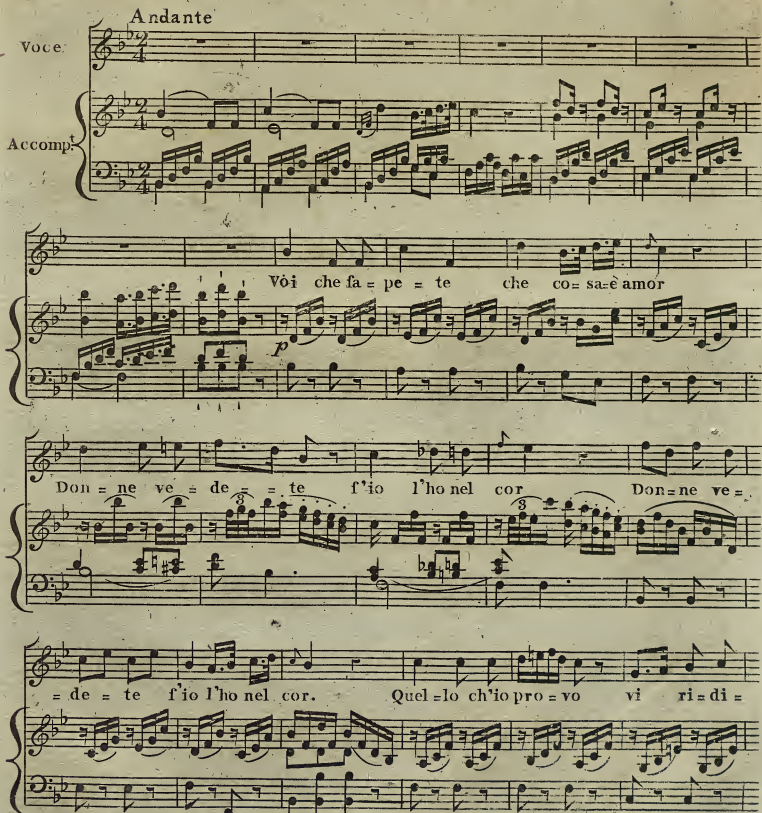
Voce: 

Accomp: 

Voi che sa = pe = te che co = sa = è amor

Don = ne ve = de = te f'io l'ho nel cor Don = ne ve =

= de = te f'io l'ho nel cor. Quel = lo ch'io pro = vo vi ri = di =





ro, è per me nuo=vo ca=pir noi so. Sen.to un af=

= fet = to pien di de = sir chò = ra è di = let = to, ch'ora è mar =

= tir: ge = lo, e poi fen = to L'al = ma avvan=par, e in un mo =

= men = to tor=no a ge = lar. Ri = cer=co un be = ne fuo = ri di

me non fò chi il tie = ne non fò cos'è: fospiro e gemo senza vo =

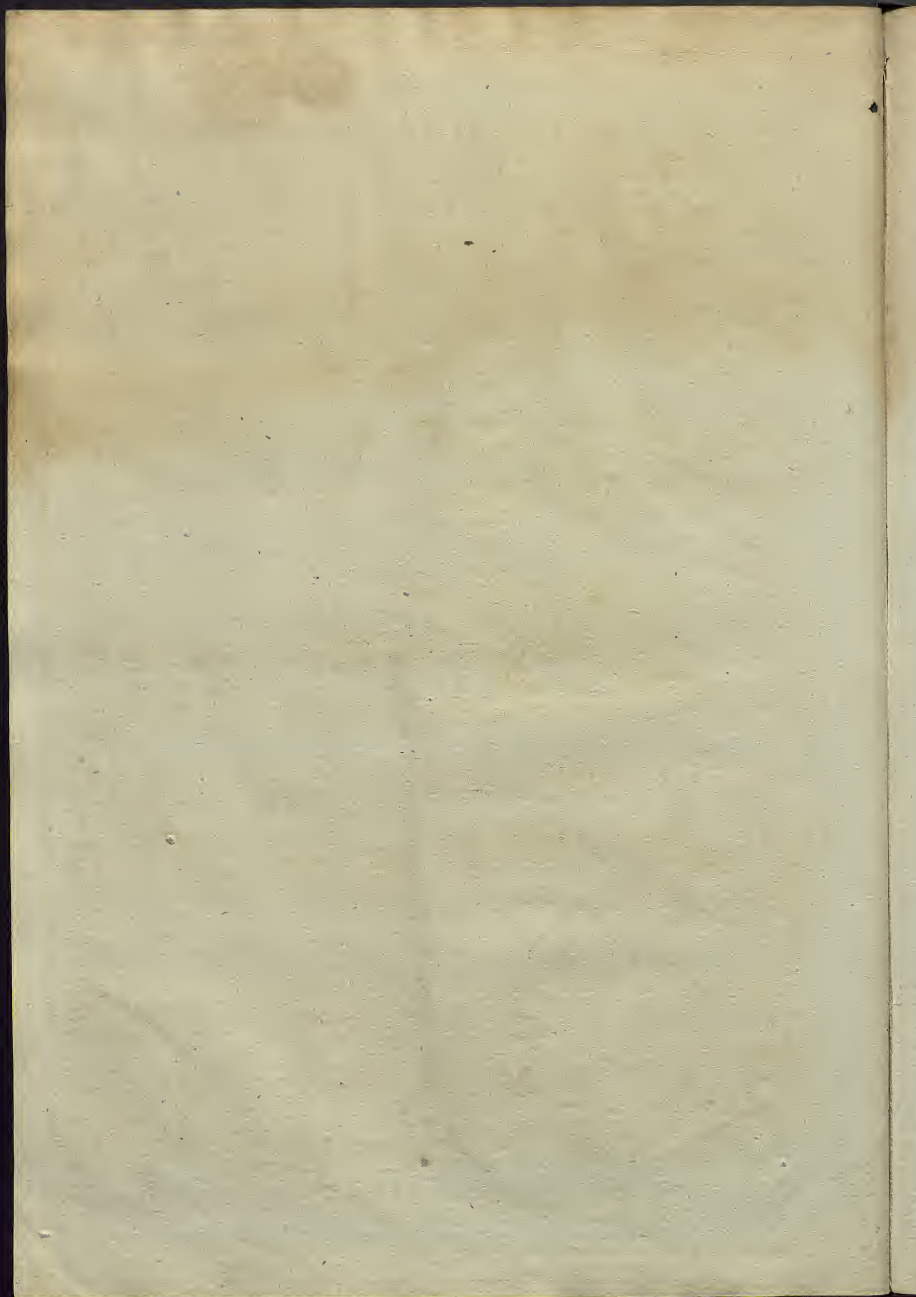
-ler: pal-pi-to e tremo fenza fa-per; non trovo pa-ce notte ne dì, ma pur mi

pia = ce languir co = fi. Voi che fa = pe te che co = sa è a =

= mor Don = ne ve = de = te f'io l'ho nel cor.

Don = ne ve = de = te f'io l'ho nel cor Don = ne ve = de = te

f'io l'ho nel cor.





COME AL CORSO IL SOLE È LENTO

CON RECITATIVO

as Sung by

Signora Banti

in the favorite Opera of

ELFRIDA

Composed by

SIG<sup>R</sup>. G. PAISIELLO.

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Viole

ELFRIDA

Piano

Forte

The musical score is written for a full orchestra and a soloist. The instruments listed on the left are Flauti, Violini, Fagotti, Corni in G, Viole, and Piano/Forte. The score is in 2/4 time and G major. The first section is a recitativo, marked with a common time signature. The second section is marked 'Andante' and begins with a key signature change to one sharp (F#). The score includes various dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). The soloist part, labeled 'ELFRIDA', is written in a separate staff with a treble clef and a key signature of one sharp.

A handwritten musical score on 18 staves, organized into six systems of three staves each. The notation is in treble and bass clefs with a key signature of one sharp (F#). The score features a variety of musical elements including rests, eighth and sixteenth notes, beamed sixteenth notes, and complex rhythmic patterns. The first system shows a melodic line in the third staff and a dense, fast-moving texture in the top two staves. The second system continues this texture. The third system introduces a more active bass line in the bottom staff. The fourth system features a melodic line in the top staff and a complex, fast-moving texture in the bottom two staves. The fifth system continues this texture. The sixth system features a melodic line in the top staff and a complex, fast-moving texture in the bottom two staves. The notation is dense and intricate, with many beamed notes and complex rhythmic patterns.



Musical score for a vocal and piano piece. The score is written on 16 staves. The first three staves are for the vocal line, and the last three are for the piano accompaniment. The middle staves contain the vocal melody with lyrics. The music is in G major and 4/4 time. Dynamics include *sf* (sforzando) and *p* (piano). The tempo is marked *lento*.

Lyrics:

Come al corso il so - le è len - to e pro - lun - ga il

mi - o tormen - to col ri - tar - do del mio ben!



A handwritten musical score on aged, slightly stained paper. The score consists of approximately 18 staves. The first system includes a vocal line with lyrics: "Ah! si torna, a - ma - to sposo." The second system features a piano accompaniment with dynamic markings *sf* and *p*. The third system continues the piano part with more dynamic markings. The fourth system includes a vocal line with lyrics: "e consola il sospetto so desi - de - rio, ch' nel sen, Ah!" The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some foxing.

Handwritten musical score on page 5, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are in Italian.

**Lyrics:**

- torna li torna a ma-to sposo, e con-so-la il sospet-to so-de-  
 - de-rio ch'ho nel sen, si fe-de-le E-ve-li-na, e questo il

**Dynamic markings:** *p* (piano), *sf* (sforzando).

**Performance instructions:** *sf* (sforzando), *p* (piano).



Recit:

*P tempo*

giorno, in cui lo sposo a miei bratnosi am plessi promiseritor - nar.

*p tempo*

sull'orizzonte alto risplende il sole, e ancor nol vedo giunge-re, compa-



primo tempo *Recit:*  
*sf p*  
*p*  
*sf p*  
 primo tempo *Recit:*  
 = rit *sf p*  
 Volgo gli sguardi avidi intorno in quelle strade sel-  
 primo tempo  
 primo tempo

recit:

recit:

Invanno il rimbombo del corno, e de des-trieri il

*primo tempo*

*p*

*p*

*primo tempo* *p*

calpestio sonante sospiro u - dir.

*p*



Handwritten musical score for a piano piece. The notation is on ten staves, with the first five staves for the right hand and the last five for the left hand. The music is in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some performance instructions like 'recit.' (recitative) and 'simili' (similar). The piece concludes with a final cadence on the tenth staff.



ranze, e cento presagi ingrati, e neri ri-chiamano a vi-cenda

*primo tempo*

*p*

*primo tempo*

miei pensieri. Ah! ri-torna, a-

Handwritten musical score on page 11, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in Italian, such as "ma - to sposo, e consola il sospettoso desi -", "de - rio, ch ho nel sen.", and "Ah! ri - tor - na, ri -". The notation includes various musical symbols, including notes, rests, and dynamic markings like *sf p* and *f*. The page is numbered 11 in the top right corner.

ma - to sposo, e consola il sospettoso desi -

de - rio, ch ho nel sen. Ah! ri - tor - na, ri -



Handwritten musical score on page 12. The page contains multiple staves of music, including vocal lines and instrumental accompaniment. The key signature is one sharp (F#). The lyrics are written below the vocal line.

torna a - ma - to sposo, e con sola il sospet - to - so de - si - de - rio, ch'ho nel

sen



# Adorata Gabriella.

A Favorite Guitar Air,

Sung by

SIG.<sup>RA</sup> COLLINI,

In the Opera of

## La Caccia di Enrico IV.

Composed by

SIG.<sup>R</sup> PUCITTA.

*Ent. at No. 16-B*

*Price 1<sup>s</sup> 6*

*London. Printed for the Proprietor by Chappell & Co. 124 New Bond Street.*

*Where may be had all the New Music performed at the Opera House & Argyll Rooms.*

*Likewise may be seen their New Patent Cabinet Piano Fortes.*

ANDANTINO

The musical score is written for guitar and piano. It begins with a treble clef and a 2/4 time signature. The first staff is for the guitar, featuring a series of chords and melodic lines. The second staff is for the piano, starting with a piano (p) dynamic. The tempo is marked 'ANDANTINO'. The score continues with several measures of music, including a section with a forte (f) dynamic. The piece concludes with a final chord.

Adorata Gabriella

*Handwritten signature*

Ado = ra = ta Ga = bri = el = la quan = do al Cam = po dell' O

nor il tuo Re la Gloria ap = pel = la quan = to

Sof = fre ques = to Cor quan = to Sof = fre ques = to

Cor I piu dol = ci affetti mie = i a = ma = reggia il mio do .

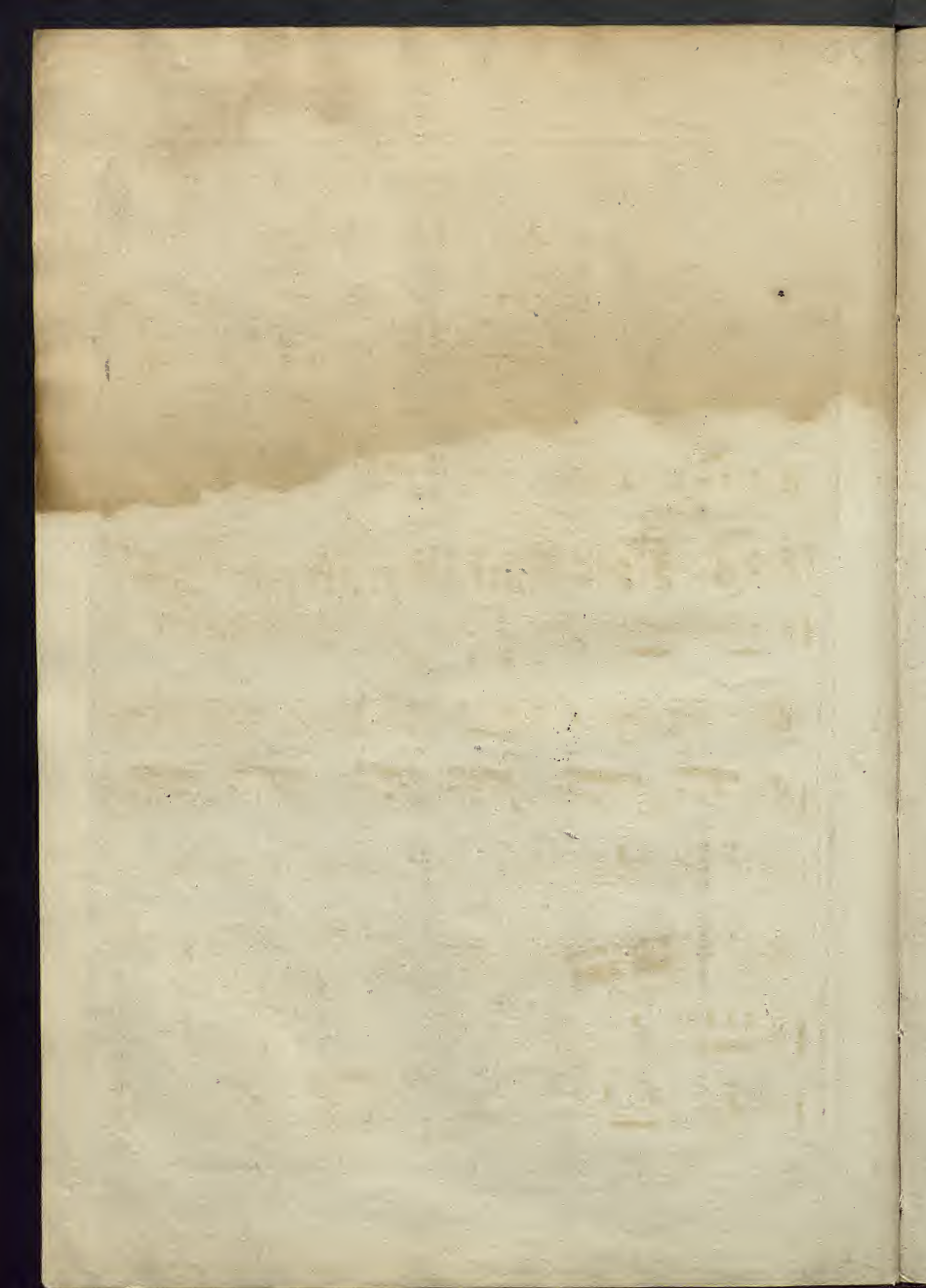
First system of the musical score. The vocal line (treble clef) contains the lyrics: " = lor ed al = lo = ra esser vor = re = i Sen = za". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line.

Second system of the musical score. The vocal line contains the lyrics: "vi = ta e Senza a = mor Senza vi = ta e Sen = za a = mor ed al". The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with a steady eighth-note bass line. Dynamics markings *f* and *p* are present.

Third system of the musical score. The vocal line contains the lyrics: " = lo = ra esser vor = = rei Sen = za vi = = ta e Senza a = =". The piano accompaniment continues with the same rhythmic patterns as the previous systems.

Fourth system of the musical score. The vocal line contains the lyrics: " = mor sen = = za vi = = ta e senza a = = mor". The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand. A dynamic marking *f* is present.





WE PART TO MEET NO MORE  
*Duetto*  
 as sung by

*Miss Stephens & M<sup>r</sup>. Sinclair.*

in  
*Rob Roy Macgregor*  
 performed at the

*Theatre Royal Covent Garden.*

*The Words by J. P. Cock Esq<sup>r</sup>.*

*The Music arranged expressly for the Theatre*

also for

**TWO SOPRANO VOICES,**

by *John Davy.*

*Entered at Sta. Hall.*

LONDON

Pr. 2<sup>d</sup>.

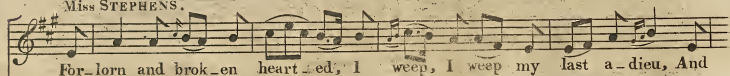
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Andante Affettuoso.

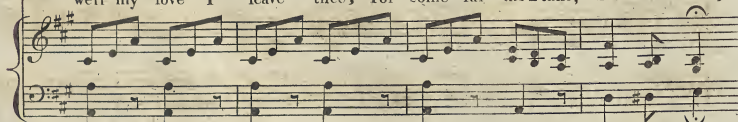
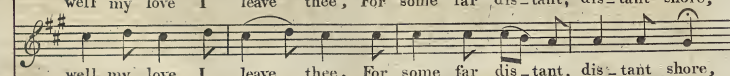
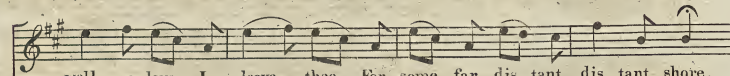
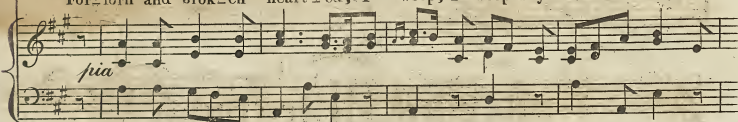
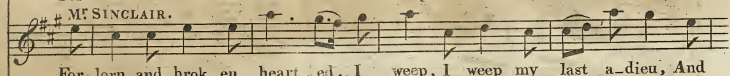
49



Miss STEPHENS.



Mr SINCLAIR.



Rob Roy



Let no fond hope de-ceive thee, We part, we part to meet no more!

Let no fond hope de-ceive thee, We part, we part to meet no more!

*for*

2<sup>d</sup> VERSE.

Tho' grief may long op-press thee, Your

Tho' grief may long op-press thee, Your

*pia*

*for*

love your love I'll ne'er re-sign, My latest sigh shall bless thee, My

love your love I'll ne'er re-sign, My latest sigh shall bless thee, My

last, my last sad tear be thine, Fare-well my love I leave thee, For

last, my last sad tear be thine, Fare-well my love I leave thee, For

some far dis\_tant, dis\_tant shore, Let no fond hope de\_ceive thee, We

some far dis\_tant, dis\_tant shore, Let no fond hope de\_ceive thee, We

part, we part to meet no more!

part, we part to meet no more!

*for*

*for*

52 *DUETTO* — Adapted for two Sopranos.

*Andante Affettuoso*

For-lorn and brok-en heart-ed, I weep, I weep my last a-dieu, And

For-lorn and brok-en heart-ed, I weep, I weep my last a-dieu, And

*pia*

sigh o'er joy de-part-ed, That time, that time can ne'er re-new, Fare-

sigh o'er joy de-part-ed, That time, that time can ne'er re-new, Fare-

well my love I leave thee, For some far dis-tant, dis-tant shore, Let

well my love I leave thee, For some far dis-tant, dis-tant shore, Let

Rob Roy



no fond hope de-ceive thee, We part, we part to meet no more!

no fond hope de-ceive thee, We part, we part to meet no more!

*for*

2<sup>d</sup> VERSE.

Tho' grief may long op-press thee, Your

Tho' grief may long op-press thee, Your

*pia*

*for*

love, your love I'll ne'er re-sign, My latest sigh shall bless thee, My

love your love I'll ne'er re-sign, My latest sigh shall bless thee, My

last, my last sad tear be thine, Fare-well my love I leave thee, For /

last, my last sad tear be thine, Fare-well my love I leave thee, For /

some far dis-tant, dis-tant shore, Let no fond hope de-ceive thee, We /

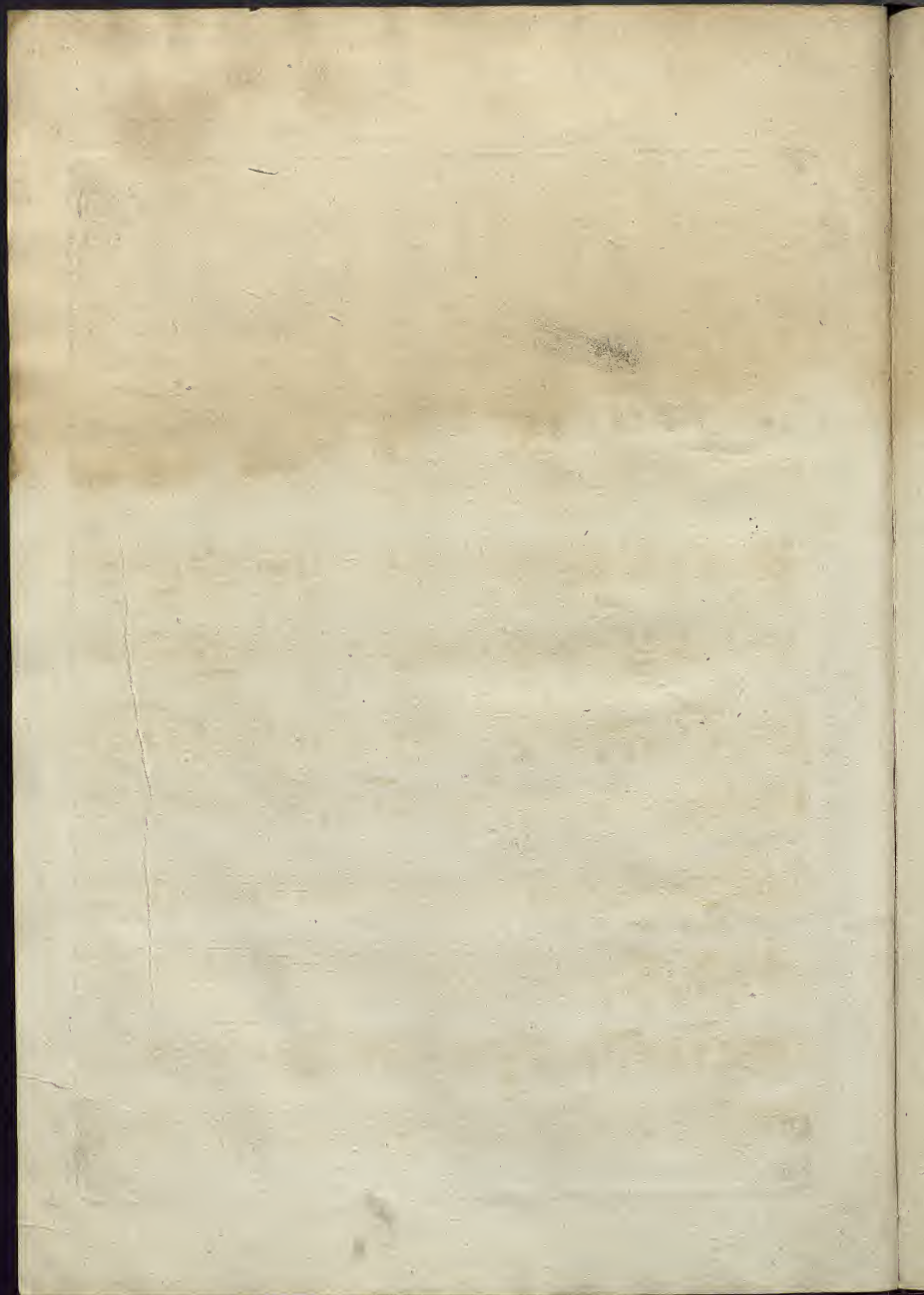
some far dis-tant, dis-tant shore, Let no fond hope de-ceive thee, We /

part, we part to meet no more!

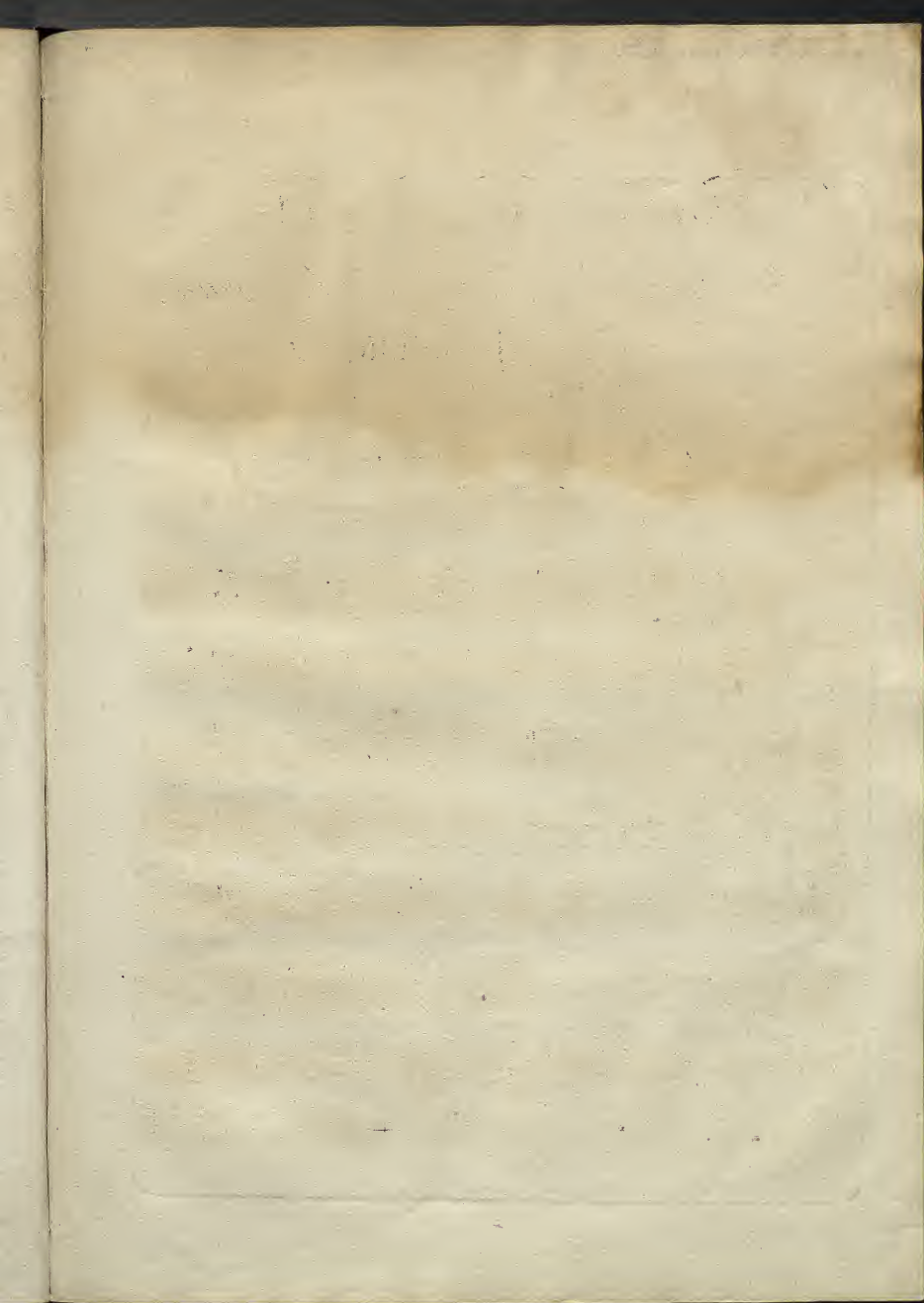
part, we part to meet no more!

*for*

*for*





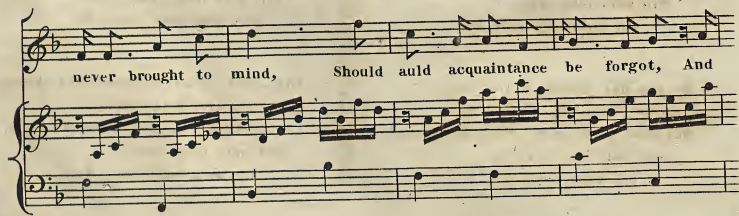
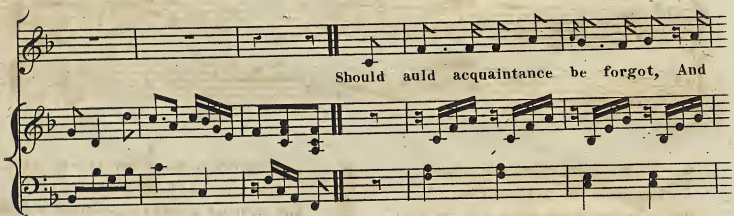
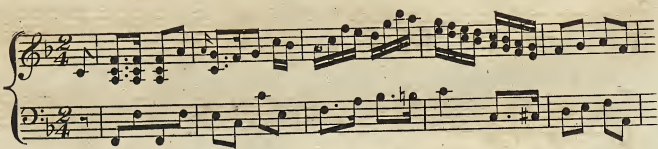


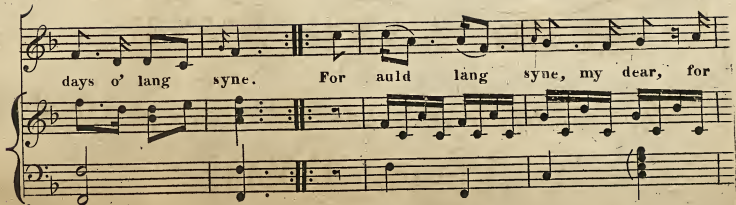
2

**AULD LANG SYNE,**  
 OR  
*Should auld acquaintance be forgot,*  
**A Scotch Ballad,**  
*with an Accompaniment for the*  
**PIANO FORTE.**

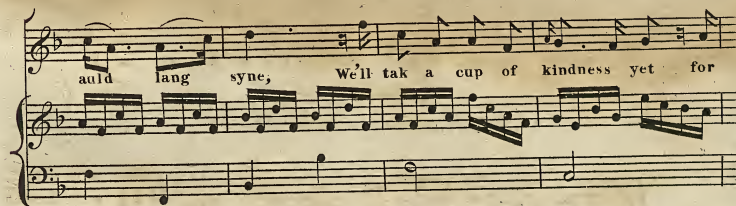
London. Printed by Clementi & C<sup>o</sup> 26, Cheapside.

ANDANTE

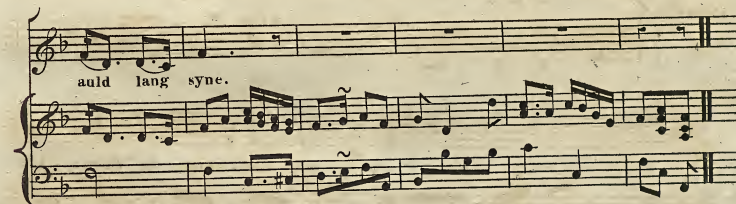




days o' lang syne. For auld lang syne, my dear, for



auld lang syne, We'll tak a cup of kindness yet for



auld lang syne.

2

We twa ha'e run about the braes,  
And pue'd the gowans fine;  
But we've wandered mony a weary foot,  
Sin auld lang syne.  
For auld lang syne, &c.

3

We twa ha'e paidlet i' the burn,  
Frae morning sun till dine;  
But seas between us braid hae roard,  
Sin auld lang syne.  
For auld lang syne, &c.

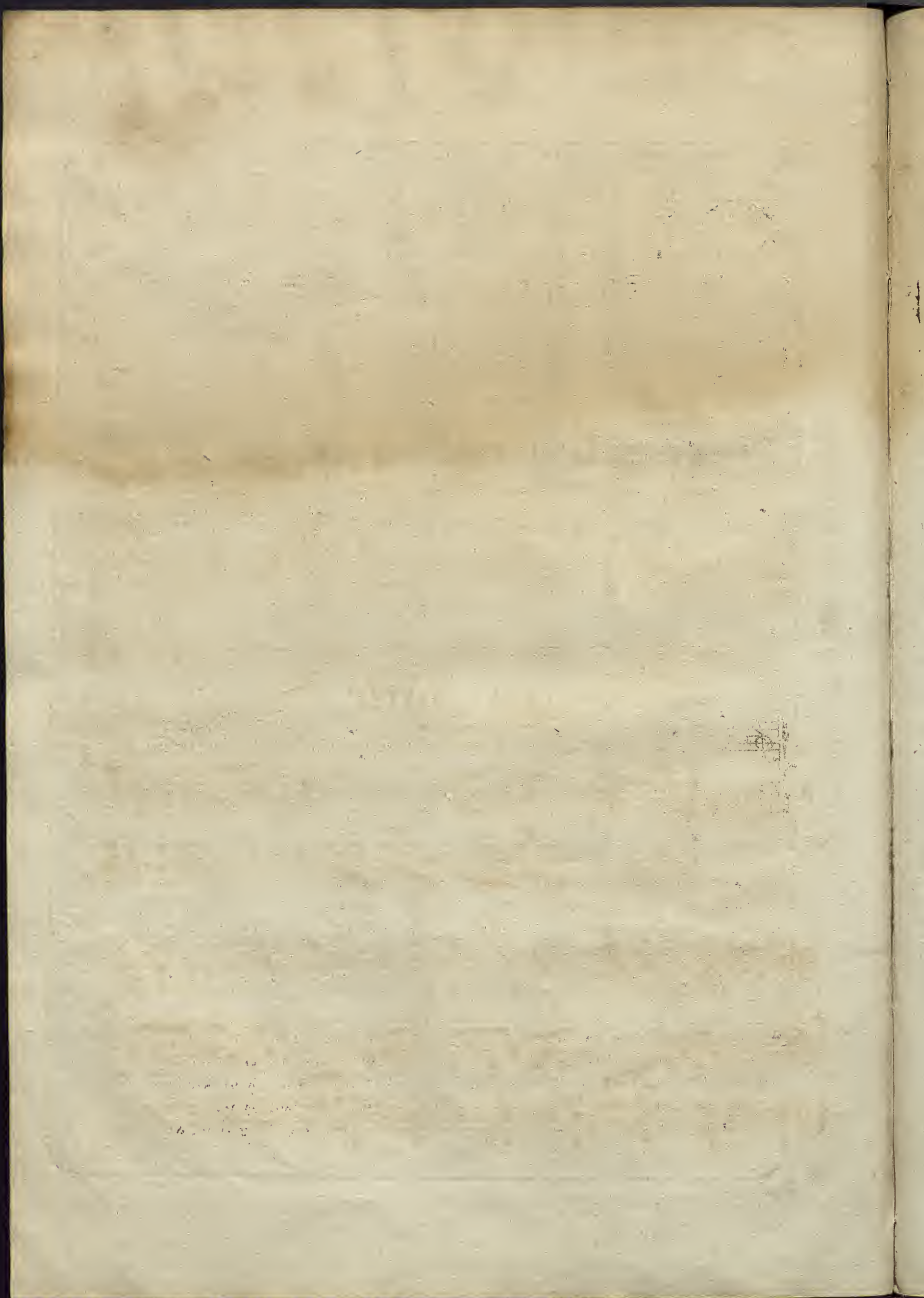
4

And there's a hand my trusty feire,  
And gies a hand o' thine;  
And we'll tak a right good willie waught,  
For auld lang syne.  
For auld lang syne, &c.

5

And surely you'll be your pint stoup,  
And surely I'll be mine;  
And we'll tak a cup of kindness yet,  
For auld lang syne.  
For auld lang syne, &c.





*A Highland lad my love was born,*  
THE  
Popular Scotch Air.

Sung by  
Miss Stephens  
IN  
Rob Roy Macgregor.

OR  
CAULD LANG SYNE.  
Performed at the  
Theatre Royal, Covent Garden.

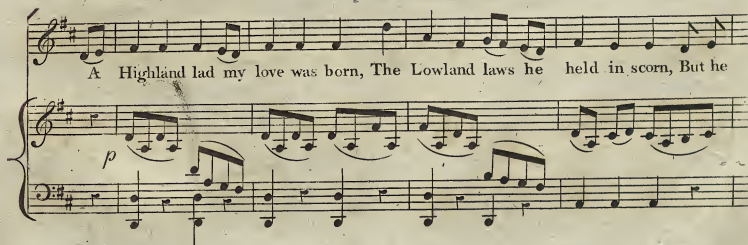
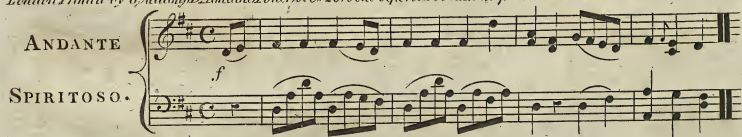
arranged for the VOICE with an Accompt<sup>t</sup>  
Piano Forte.

*It 1/6 -*

London Printed by G. and J. Almon, Printers, & C<sup>s</sup> 20, Soho Squ<sup>r</sup>. & sold at 7, Westmorland Street Dublin

ANDANTE

SPIRITOSO.



A Highland lad my love was born, The Lowland laws he held in scorn, But he

still was faithful to his Clan, My gal-lant braw John Highlandman! Sing

hey for braw John Highlandman! Sing ho for braw John Highlandman! There's

not a lad in a' the lan' Is match for my John Highlandman!

2<sup>d</sup>. VERSE.

With his phi-la-beg and tar-tan plaid, And  
bonnet blue

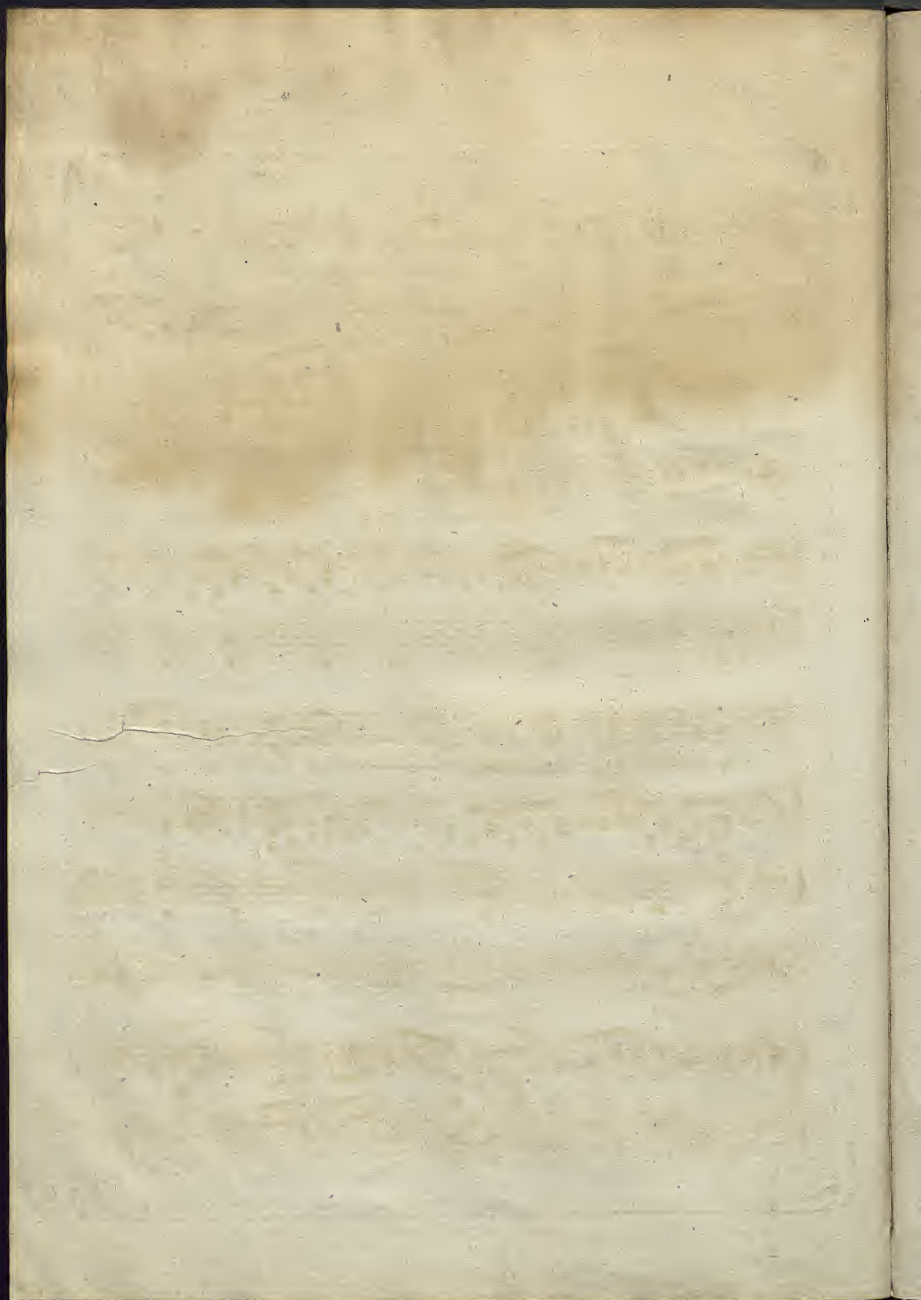


good claymore down by his side, The Ladies hearts he did tre=pan, My

gal= lant braw John Highlandman, Sing hey for braw John Highlandman! Sing

ho for braw John Highlandman! There's not a lad in a' the lan'. Is

match for my John Highlandman!



12

ALL WOULD IT WERE MY HUMBLE LOT  
as sung by  
Miss Stephens,

in Rob Roy Macgregor  
performed at the  
THEATRE ROYAL, COVENT GARDEN.

The Words by J. P. Cock Esq.

The Music arranged expressly for that Theatre

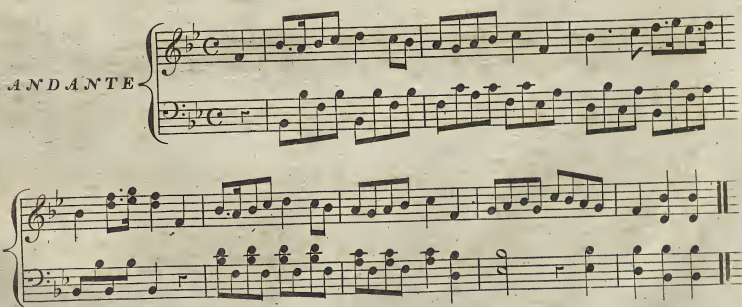
by John Davy.

Entered at Sta. Hall.

Pr. L.

L O N D O N

Printed & Sold by W. Hodsoll, 45. High Holborn.





Ah! would it were my humble lot, To share with thee some low-ly Cot, Where  
 Fame and For-tune ne'er in-trude, To mar the Lov-ers so-li-tude  
 Then then I'll sing - - Non-ny O! and mer-ry be with  
 love and thee, from morn till e'en so bon-ny O! from  
 morn till e'en so bon-ny O!

*f*

2<sup>d</sup> Verse.

If far a-way from lord-ly pride, The stream of life would cam-ly glide, And

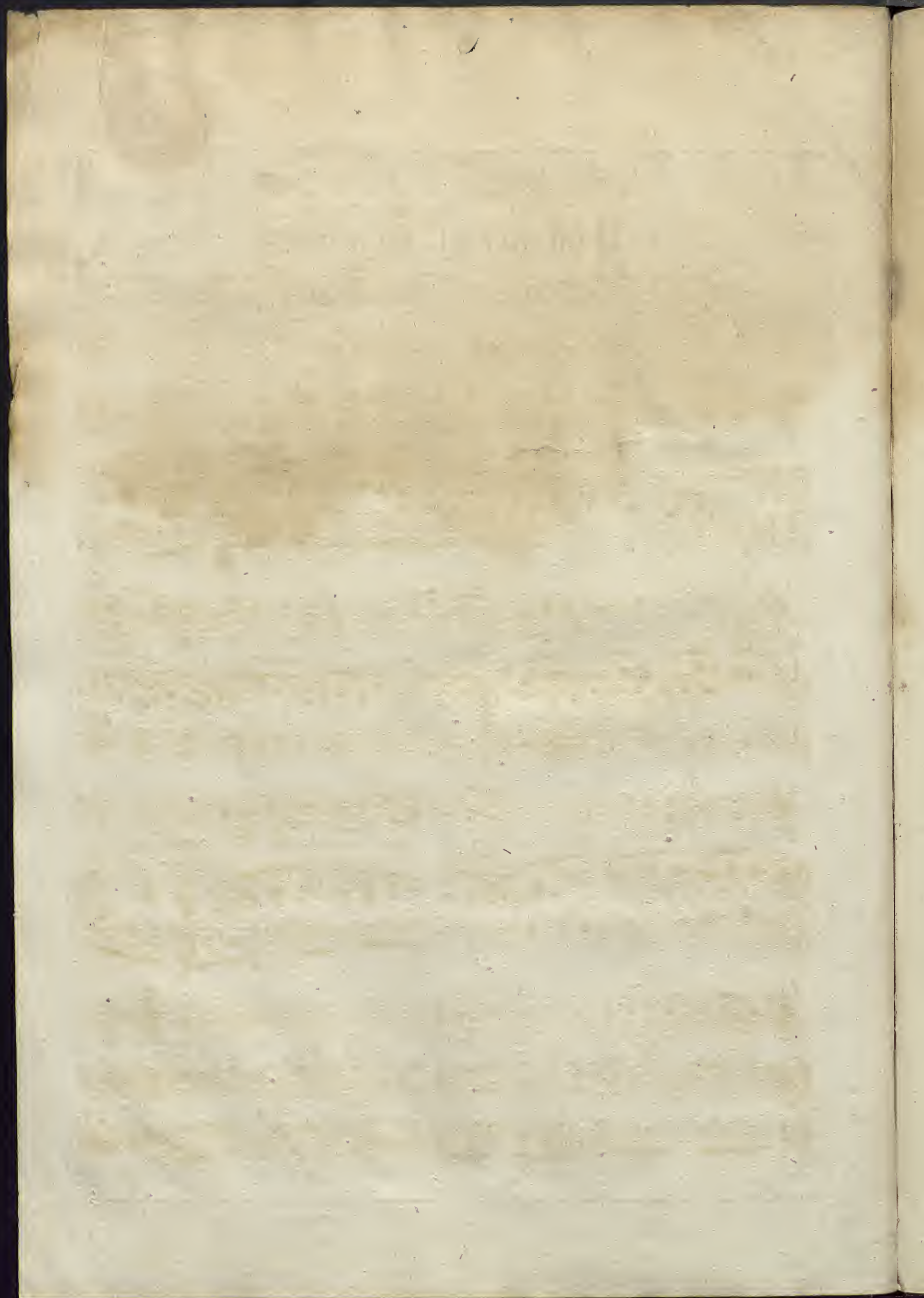
I con-tent, if thou wert nigh, In joy could live, in peace could die

And I sing Non-ny Non-ny O! and mer-ry be with

love and thee, from morn till e'en so bon-ny O! from

morn till e'en so bon-ny O!

*f*





## REBECCA'S SONG,

FROM THE

Romance of Ivanhoe

adapted to an

HEBREW MELODY,

with an accompaniment

for the

Piano Forte

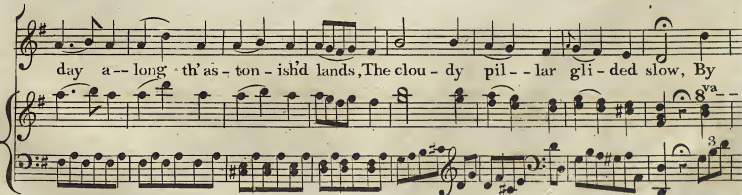
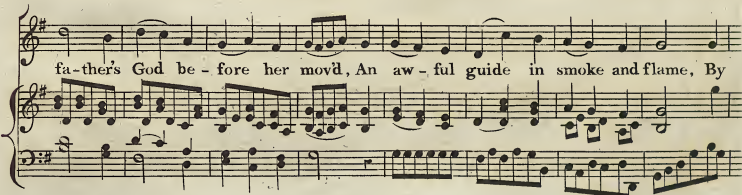
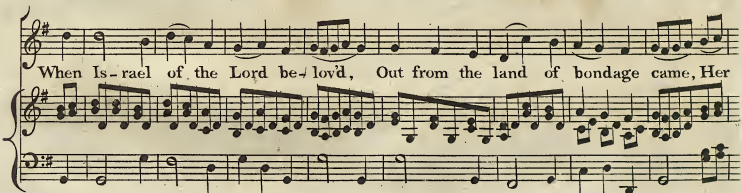
BY

I. DAVY.

Enc. Sta Hall

Pr 1/6.

London Published by C Wheatstone 436 Strand.



night A - - ra - bia's crim - son'd sands Re - turn'd the fie - - ry

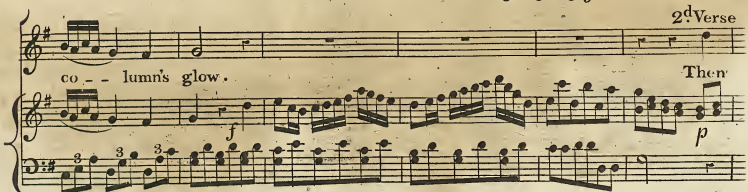
*8va* *loco*



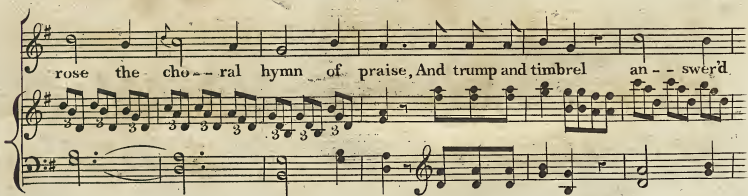
co - - lum's glow. Then

*f* *p*

2<sup>d</sup> Verse



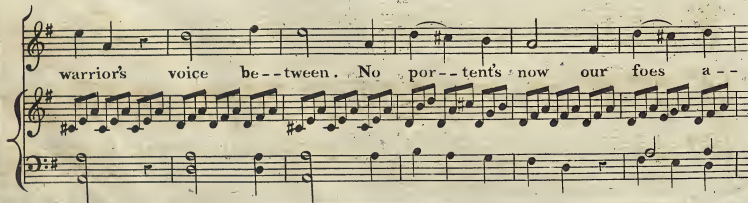
rose the cho - - ral hymn of praise, And trump and timbrel an - - swerd



keen, And Zi - - on's daughters pour'd their lays, With priests and



warrior's voice be - - tween. No por - - tents now our foes a - -



-maze, For-sa-ken Israel wanders a-lone, Our fa-thers would not

know thy ways, And thou hast left them to their own, And thou hast

left them hast left them to their own.

3<sup>d</sup> Verse.

Our harps we left by Ba--bel's streams, The

ty--rants jest, the Gen--tile's scorn; No



cen - - ser round our al - - tar beams, And mute are

tim - - brel trump and horn. But thou hast said, the blood of

goat, The flesh of rams I will not prize, A con - - trite

heart, a hum - - ble thought, Are mine ac - - cep - - ted

sa - - cri - - fice.

# FARE THEE WELL!

*Written by*

Lord Byron.

*Composed with an Accompaniment for the*

Piano Forte

BY

G. KIALLMARK.

*Ent. 41a Ball*

L O N D O N.

*Pr. 2.*

*Published by, Gendling, D'Almaine, Letter & Co. 20, Soho Sq & to be had at Westminster St Dublin.*

## FARE THEE WELL!

FARE thee well! and if for ever.

Still for ever, fare THEE WELL.

Even though unforgiving, never

'Gainst thee shall my heart rebel.

Would that breast were bared before thee

Where thy head so oft hath lain,

While that placid sleep came o'er thee

Which thou ne'er can'st know again:

Would that breast by thee glanc'd over,

Every inmost thought could show!

Then, thou would'st at last discover

'Twas not well to spurn it so.

Though the world for this commend thee.

Though it smile upon the blow,

Even its praises must offend thee,

Founded on another's woe.

Though my many faults defaced me,

Could no other arm be found

Than the one which once embraced me,

To inflict a cureless wound!

Yet oh, yet, thyself deceive not.

Love may sink by slow decay,

But by sudden wrench, believe not,

Hearts can thus be torn away;

Still thine own life retaineth.

Still must mine, though bleeding, beat,

And the undying thought which paineth

Is, that we no more may meet.

These are words of deeper sorrow

Than the wail above the dead,

Both shall live, but every morrow

Wake us from a widowed bed.

And when thou would'st solace gather.

When our child's first accents flow.

Wilt thou teach her to say, "Father!"

Though his care she must forego!

When her little hands shall press thee.

When her lip to thine is prest.

Think of him whose prayer shall bless thee.

Think of him thy love had blessed.

Should her lineaments resemble

Those thou never more may'st see.

Then thy heart will softly tremble

With a pulse yet true to me.

All my faults, perchance thou knowest.

All my madness, none can know;

All my hopes, where'er thou goest.

Wither, yet with THEE they go.

Every feeling hath been shaken,

Pride, which not a world could bow.

Bows to thee, by thee forsaken

Even my soul forsakes me now.

But 'tis done, all words are idle.

Words from me are vainer still;

But the thoughts we cannot bridle

Force their way without the will.

Fare thee well, thus disunited.

Torn from every nearer tie.

Seared in heart, and lone, and blighted.

More than this, I scarce can die.



# FARE THEE WELL!

1

Written by Lord Byron.

Composed by G. Hallmark.

ANDANTE

Fare thee well and if for ever Still for e-ver Fare THEE WELL! Even though

un = for-gi-ving never 'Gainst thee shall my heart re = bel

Would that breast were bared before thee Where thy head so oft hath lain While that

Ere thee well!

ad lib.

placid sleep came o'er thee Which thou ne'er canst know a = gain Fare thee well! Ah fare thee

well! Though the world for this com =

*p*

= mend thee Though it smile upon the blow E'en its praises must offend thee Founded

on a = no = thers woe - Though my ma = ny faults de =

= = fac'd me Could no o=ther arm be found Than the soft one which em =

ad lib.  
= brad' me To in=flit a cure=less wound Fare thee well! Ah fare thee

well! And when thou wouldst solace

*p*

MINORE.

gather When our child's first accents flow Wilt thou teach her to say-

Fare thee well!



ab lib:

"Father!" to say "Father!" Though his care she must forego When her little hands shall

press thee When her lip to thine is prest Think of him whose pray'r shall bless thee Think of

him Think of him thy love had blest But 'tis done all

words are idle. Words from me are vainer still But the thoughts we cannot

Fare thee well.

bridle Force their way without the will Fare thee

well thus dis=uni=ted Torn from ev'ry nearer tie Seard in

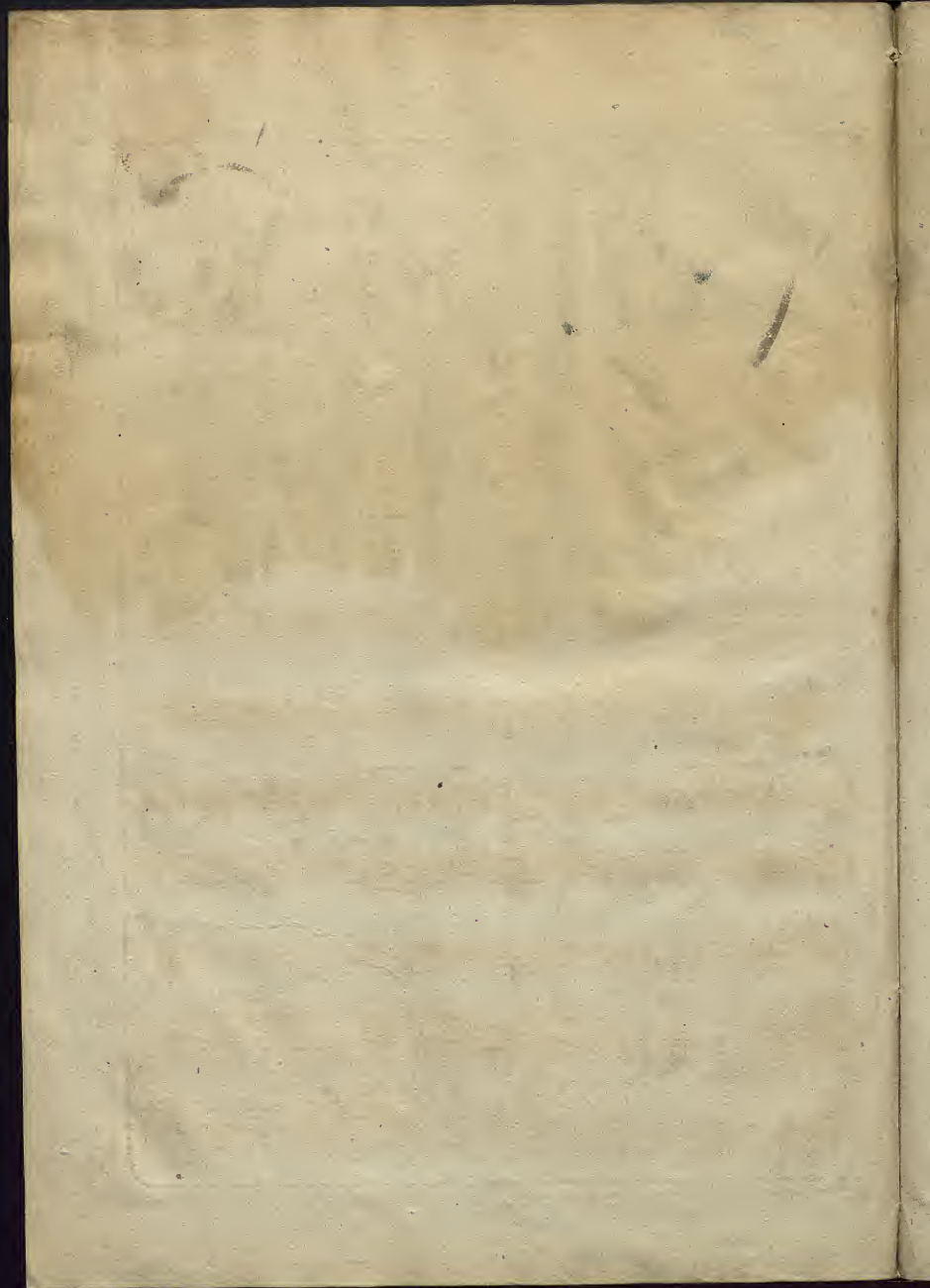
heart\_ and lone and blighted More than this I scarce can die Fare thee

*ad lib.*

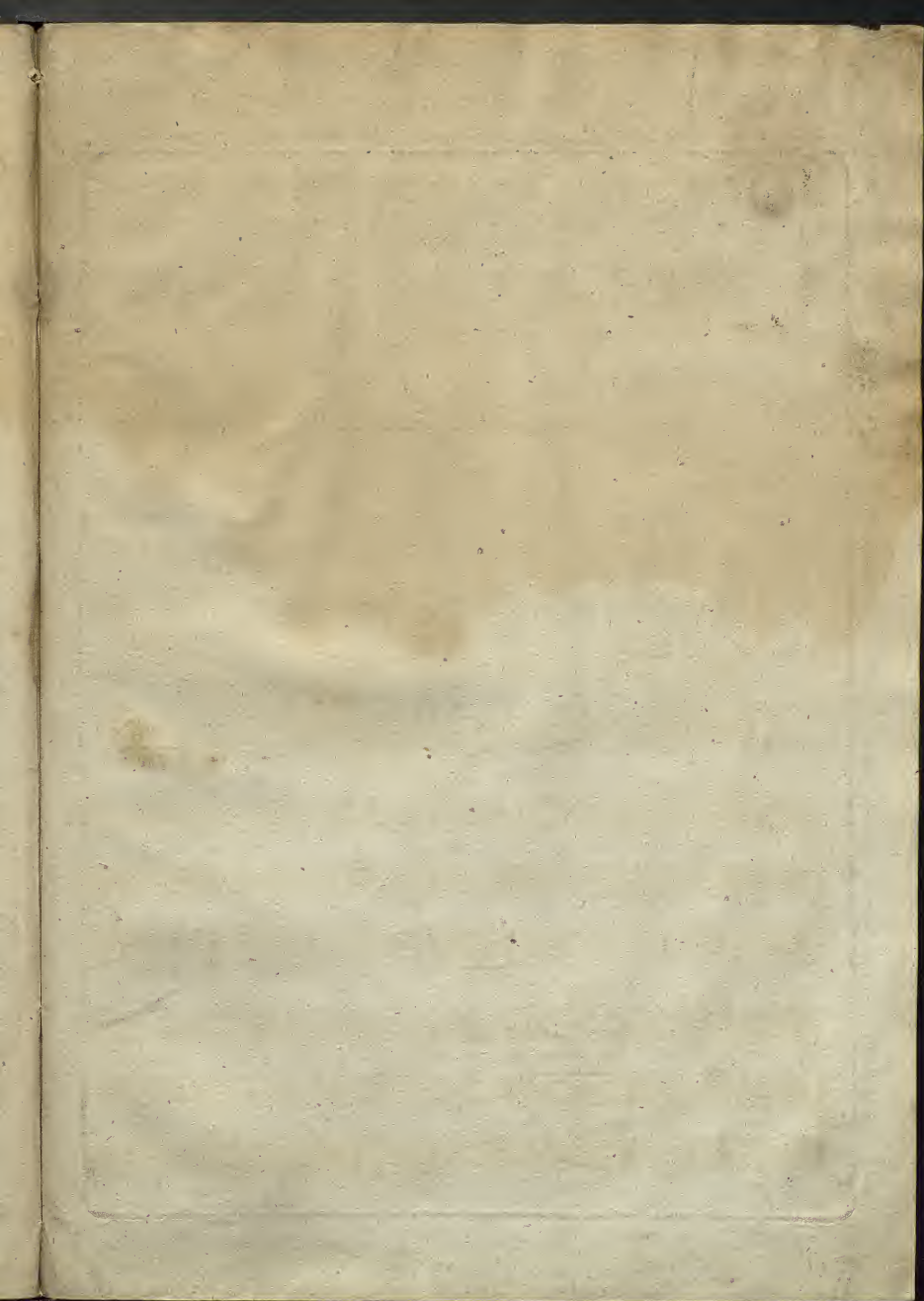
well! Ah fare thee well!

*p*

Fare thee well.







2

## THE RANZ - DES - VACHES,

A

*Celebrated Swiss Air,**with an Accompaniment for the***HARP or PIANO FORTE,**

L O N D O N.

Pr 1/

*Printed at BUTTON & WHITAKER'S Music & Musical Instrument Warehouse, No 75, —**St Pauls Church Yard.*

VOCE

HARP  
or  
PIANO  
FORTE

Les armail-las da co--lom-bet-ta de gran ma-tin se sont le--

Adagio

-- va ho ho lio-ba lio---ba por a-ri---a lio-ba lio--ba

Presto

por a-ri---a Ve--ni-te tut-ti petit' e gross'e bianca ne--ra

Presto

giallott'e ro-pe tas-to fas-to corri-te tut-ti lio-ba lio-ba ho.

ve-ni-te tas-to por a-ri--a ho tut-ti lio-ba por a-ri--a

Adagio

2  
Les fillas, dellas bergeria  
In jestias, si sont bel vestirs  
Ho! Ho! &c

3  
Que allez vous belles filletas  
Si matinas vi fai tracia  
ho! ho! &c.

The Ranz-des-Vaches, According to the notation of J. J. Rousseau.

ADAGIO

Cornemuse

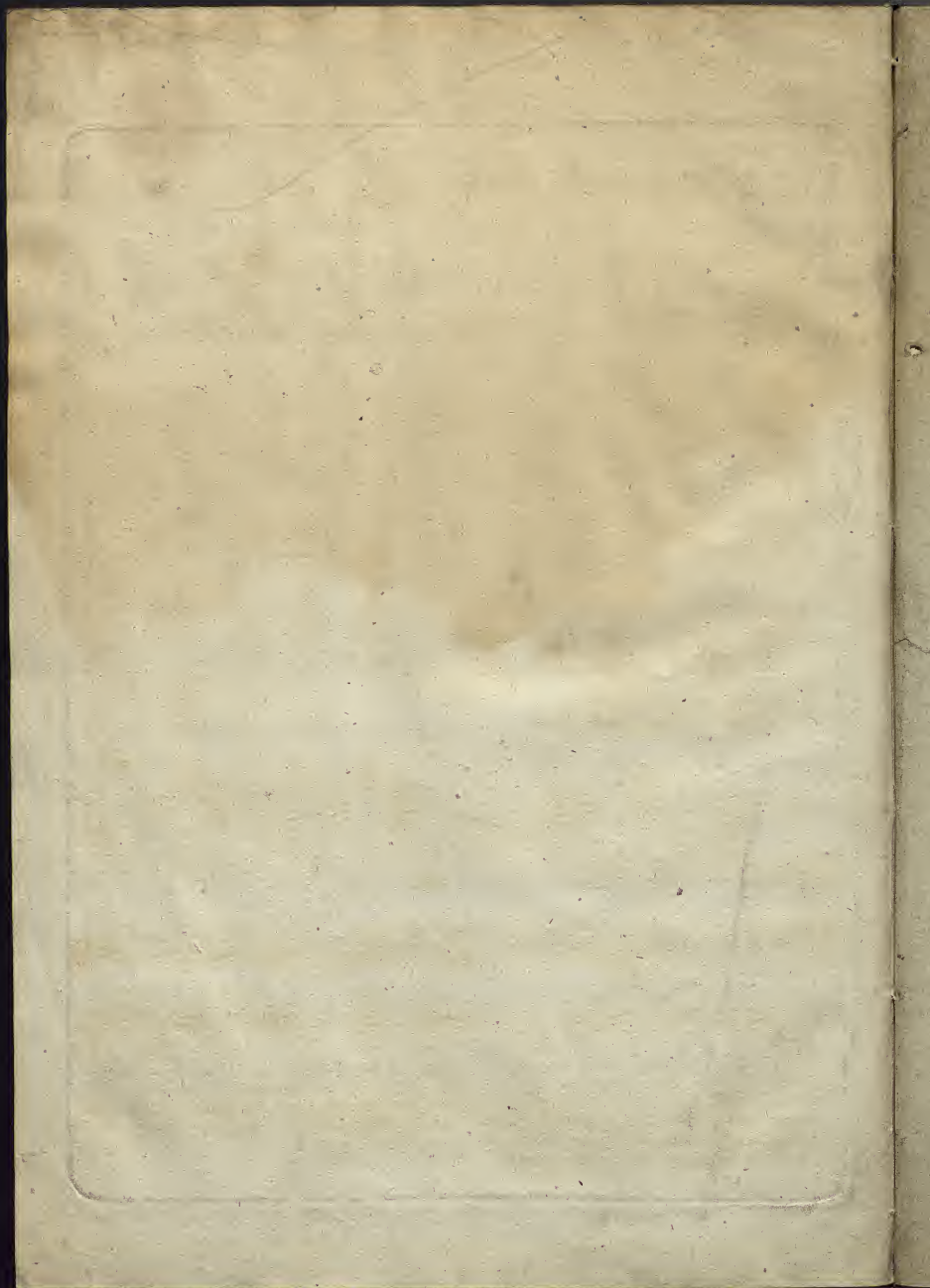
Allegro

Adagio

Allegro

ROUSSEAU, speaking of this Air, says, 1<sup>st</sup> "Air célèbre parmi les Suisses, et que leurs jeunes Bouviers jouent sur la Cornemuse en gardant le bétail dans les montagnes. (Voyez Dict: de Musique. Art: Ranz-des-Vaches) 2<sup>ndly</sup> "Cet Air is cheri des Suisses qu'il fut défendu sous peine de mort de le jouer dans leurs Troupes, parce qu'il faisoit fondre en larmes, désertir ou mourir ceux qui l'entendoient tant il excitoit en eux l'ardent desir de revoir leur pays." (Voyez Diet: de Musique; Art: Musique.)







# The Night was dark,

## BALLAD

Composed by

William Knyvett.

Ent<sup>d</sup> at Stat. Hall

Price 1<sup>s</sup>/6

Published by Monzani & Amador Music Sellers to his Royal Highness the Prince of Wales, N<sup>o</sup> 3 Old Bond Street near Piccadilly London  
Where may be had by the above author, O love thou soft Intruder say, Ballad Price 1<sup>s</sup>/6  
A Valentine's Day, D<sup>o</sup> Price 2<sup>s</sup>/ To Rosa, Duett Price 1<sup>s</sup>/6

Voice

Siciliano

The

Accomp<sup>t</sup>

Dolce

night was dark, the rain did pour, and bit-ter = ly did blow the wind; a

N<sup>o</sup> 92

*Wm Knyvett*

fad youth at a fair Maids Door, willows wreathing, deep sighs breathing,

all on the cold damp earth re=clin'd; oh canst thou hear thy

true love sigh, and canst thou cru = el bid him mourn,

Lo" at thy door he's come to die, wil = low wear = ing,



all despair-ing, un a-ble to en-dure thy scorn; a-round my form the

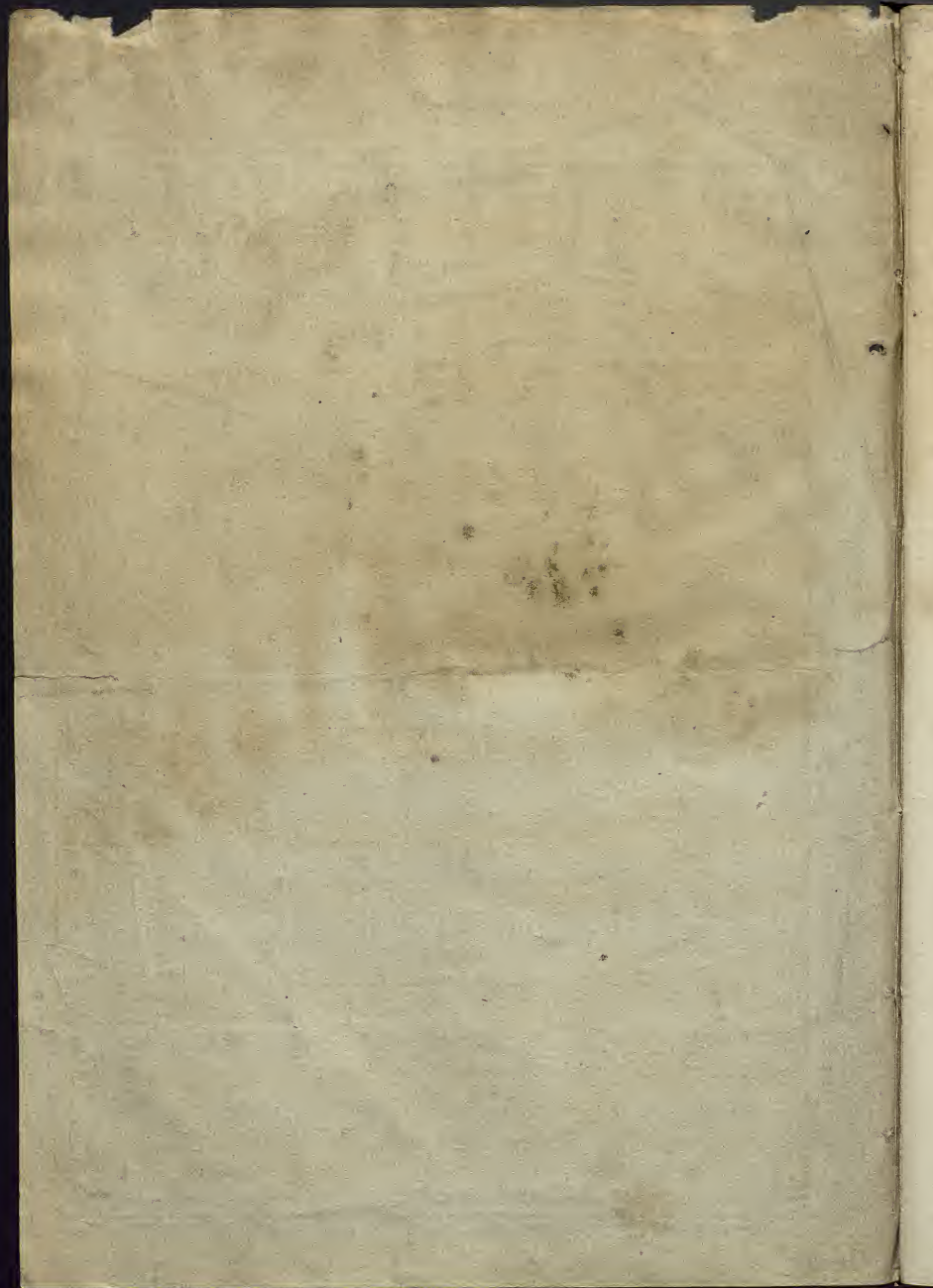
bleak gust sweeps, the Night storm drenches where I lie, a

chil-ly faint-ness O'er me creeps, tears are flowing,

*Cres.<sup>do</sup>*

life is go-ing, take pi-ty Maid, or else I die.

*ad Lib.*



# HEAR HEAR MY PRAYER

*a Favorite*  
*Anthem*

for  
*Two Voices,*

Composed by the late

*M<sup>r</sup> JAMES KENT,*

*Organist of the*

*Cathedral & College,*

*Winchester.*

*Ent<sup>d</sup> at Sta Hall.*

L O N D O N.

*Price 2<sup>s</sup>*

*Printed by J. JOSEPH, Clementi & Comp<sup>s</sup> 26, Chapside*

*Whose name is set forth on the Title Page shall be of Force*



## ANTHEM

No. 111

Slow

Hear hear my

Hear hear my Pray'r, my Pray'r, O God,

Pray'r, Hear hear my Pray'r, my Pray'r, O God,

Hear hear my Pray'r, my Pray'r O God,

Hear, hear my Pray'r, Hear hear my Pray'r, my Pray'r O God,

and hide not, hide not thy self from my Pe-tition.

and hide not thy self from my Pe-tition.

Hear my Pray'r, hear my Pray'r, O God, hear my Pray'r O God, and hide not thy

Hear my Pray'r, hear my Pray'r, hear my Pray'r O God, and hide not thy

self and hide not thy self, and hide not thy self from my Pe-tition.

self and hide not thy self, and hide not thy self from my Pe-tition.

5 3 6 4 6 4 7 5 6 4 5 3 9 8 # 7 5 3 6 6 4 5 3

Solo Andante

Take heed unto me and hear me,

#3 6 6 6 6 #3 6 4 #3

Take heed unto me and hear me, Take heed unto me and

6 6 6 6 7 #3 6 4 #3 6 #3 6 6 6 5

hear me, how I mourn how I mourn how I mourn in my Pray'r, and am vexed. how I

6 6 7 6 # 6 # 6 6 6 #3 6 6

mourn I mourn in my Pray'r, I mourn in my Pray'r, and am vex-ed. how I mourn I mourn in my

6 6 4 6 6 6 6 7 6 6 4 3 6 6 4 3 # 6 6 6 6 4 4 6

Pray'r, I mourn in my Pray'r and am vex-ed.

6 6 7 6 5 4 3 6 6 6 6 6 6 4 4 3

Recit: My Heart is dis quiet within me, my Heart my Heart is dis

quiet within me, and the fear of Death is fall'n, is fall'n, up on me.

**Lively**

Then I

Then I said I said O that I had Wings

said Then I said I said O that I had Wings

O that I had Wings like a Dove, O that I had Wings, had Wings like a

O that I had Wings like a Dove, O that I had Wings, had Wings like a

Dove, then would I flee a - way and

Dove, then would I flee a - way, and



be at rest flee a - way and be - at rest.

be at rest flee a - way and be - at rest.

6 4 3 8 7 6 4 3

Chorus

O that I had Wings had Wings like a Dove, then would I flee a - way and

O that I had Wings had Wings like a Dove, then would I flee a - way

O that I had Wings had Wings like a Dove,

O that I had Wings had Wings like a Dove,

Chorus

6 6 7 6

Verfe

2<sup>a</sup> Treble

be at rest - - , would flee a - way and be at rest, then

then would I flee a - way would flee a - way and be at rest, then

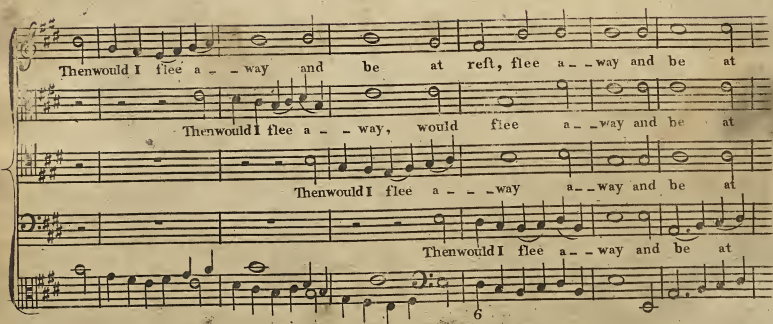
#3 6 6 4 3 8 7 6 4 3

would I flee a - way, would flee a - way and be at rest,

would I flee a - way, then would I flee a - way would flee a - way, and be at rest.

6 4 6 6 6 4 3 6 5

Volti Subito



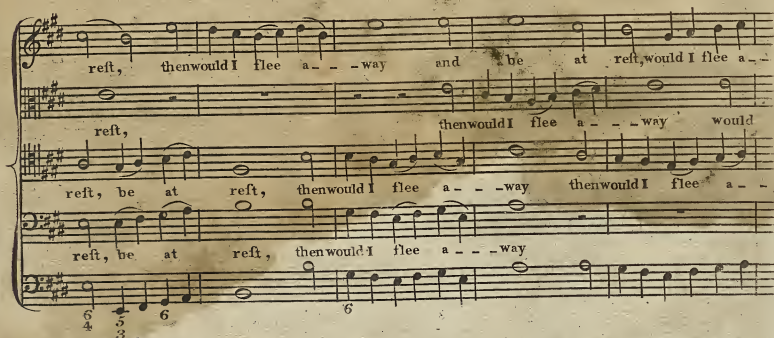
Then would I flee a - - way and be at rest, flee a - - way and be at

Then would I flee a - - way, would flee a - - way and be at

Then would I flee a - - way a - - way and be at

Then would I flee a - - way and be at

6



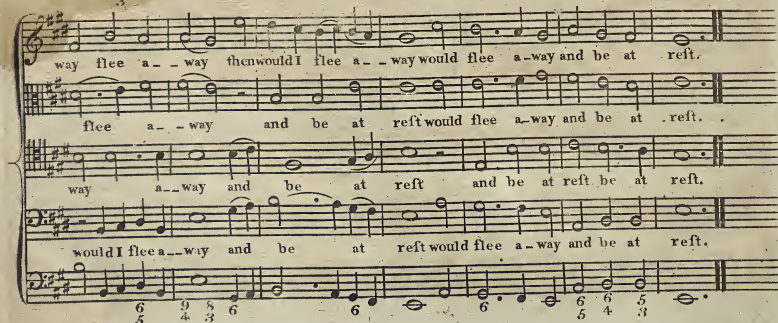
rest, then would I flee a - - way and be at rest, would I flee a - -

rest, then would I flee a - - way would

rest, be at rest, then would I flee a - - way then would I flee a - -

rest, be at rest, then would I flee a - - way

6 4 5 3 6 6



way flee a - - way then would I flee a - - way would flee a - - way and be at rest.

flee a - - way and be at rest would flee a - - way and be at rest.

way a - - way and be at rest and be at rest be at rest.

would I flee a - - way and be at rest would flee a - - way and be at rest.

6 5 9 8 6 6 6 6 5 3 4 3



Original Music  
*the*  
**LORD'S PRAYER.**

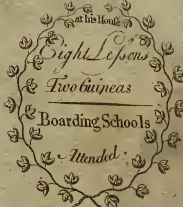
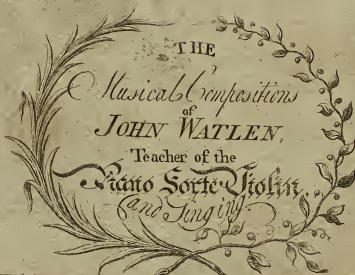
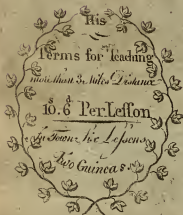


*AN ANTHEM;*  
*for one Voice accompanied by the*  
**ORGAN or PIANO FORTE.**

Dedicated by Permission  
 to  
 THE RIGHT REVEREND FATHER IN GOD  
*D<sup>n</sup> Douglass Lord Bishop of Salisbury.*  
 Composed by  
**JOHN WATLEN.**  
*Formerly of the Royal Navy.*  
 Entered at Op. 6      Price 2<sup>s</sup>      4<sup>th</sup> Ed<sup>n</sup> Stationers Hall

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S	D	S	D	S	D	S	D
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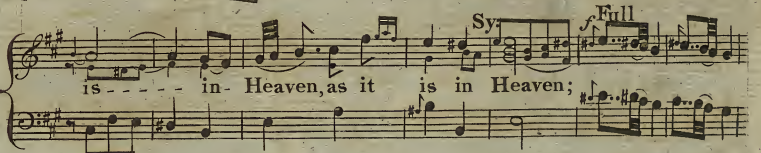
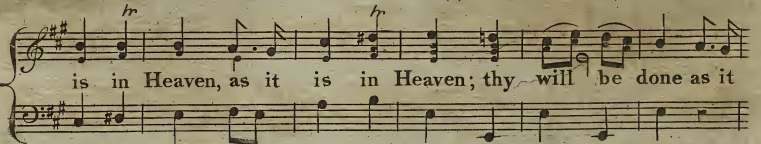
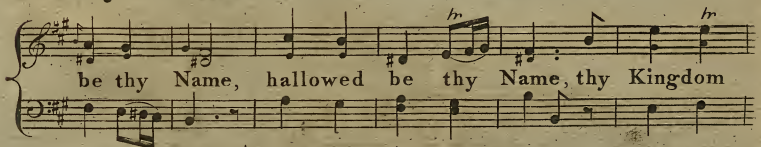
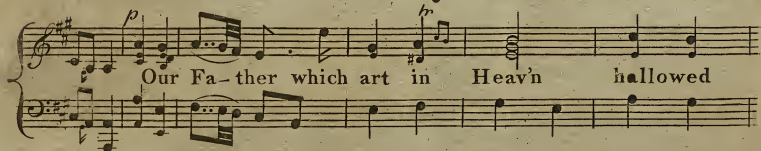
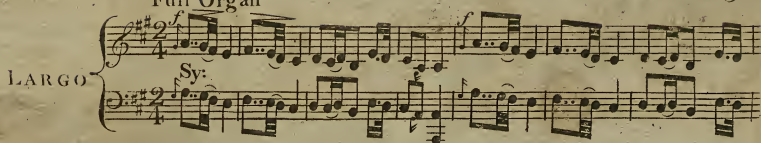
# ANTHEM

3

Full Organ

LARGO

Sy:





## A little Slower

Give us this day our dai-ly bread, and forgive us, for-  
- give us our tresspas-es, and forgive us our tres-pass-es as  
we for--give them that tres-pass a--gainst us, as  
we for--give them that tres-pass a--gainst us, and  
lea--d, and lead us not, and  
lead us not in-to temp--ta--tion

*Full*  
*Sy:*

The musical score is written for piano and organ. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'A little Slower'. The lyrics are printed below the piano part. The organ part provides harmonic support with various textures, including sustained chords and moving lines. Dynamics include piano (p), forte (f), and crescendo/decrescendo hairpins. The score ends with a final cadence in the piano part.



Larghetto

But de - liver us, de - liver us from e - vil

For thine is the Kingdom the

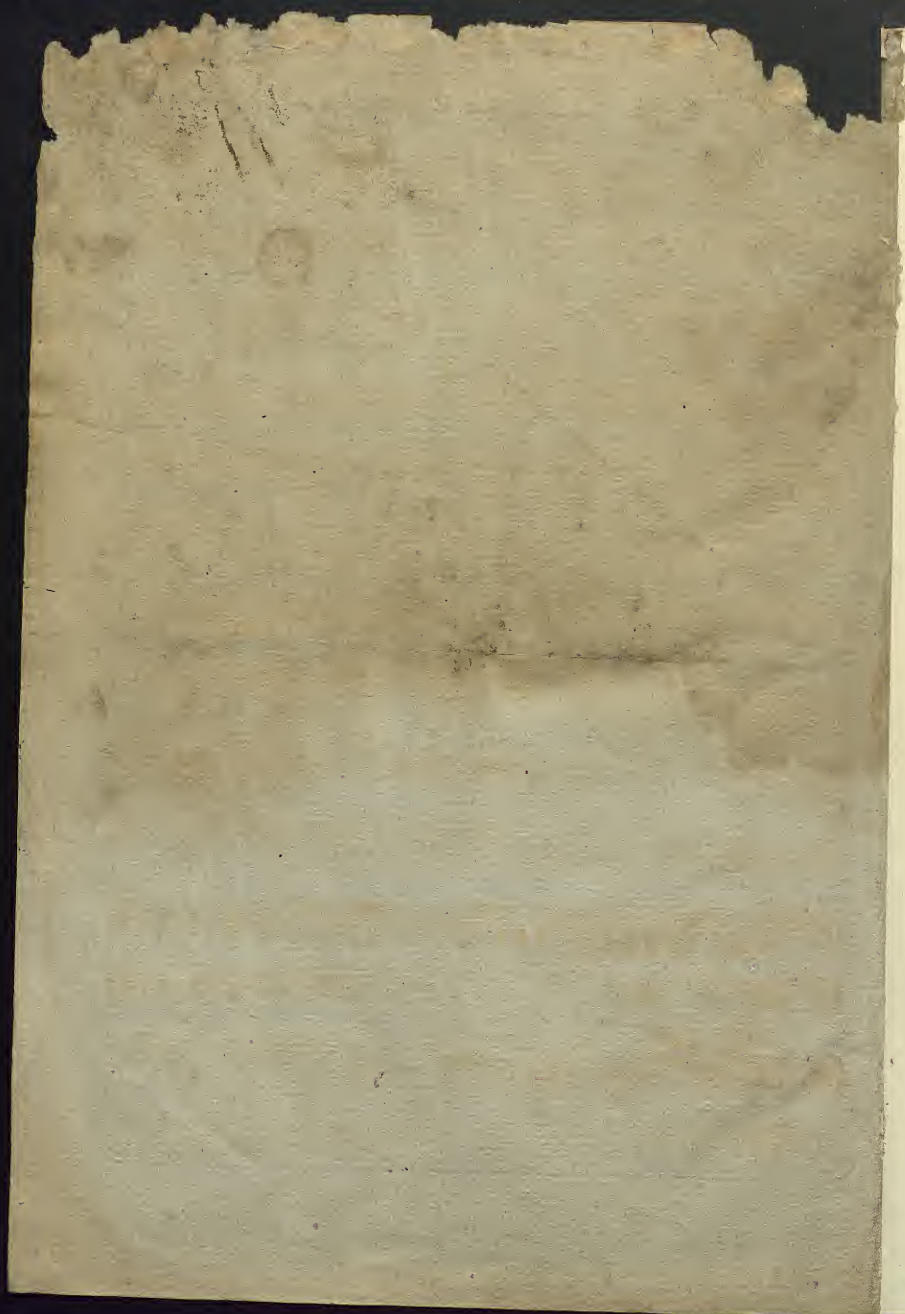
power and the glory for ever and ever, ever and ever

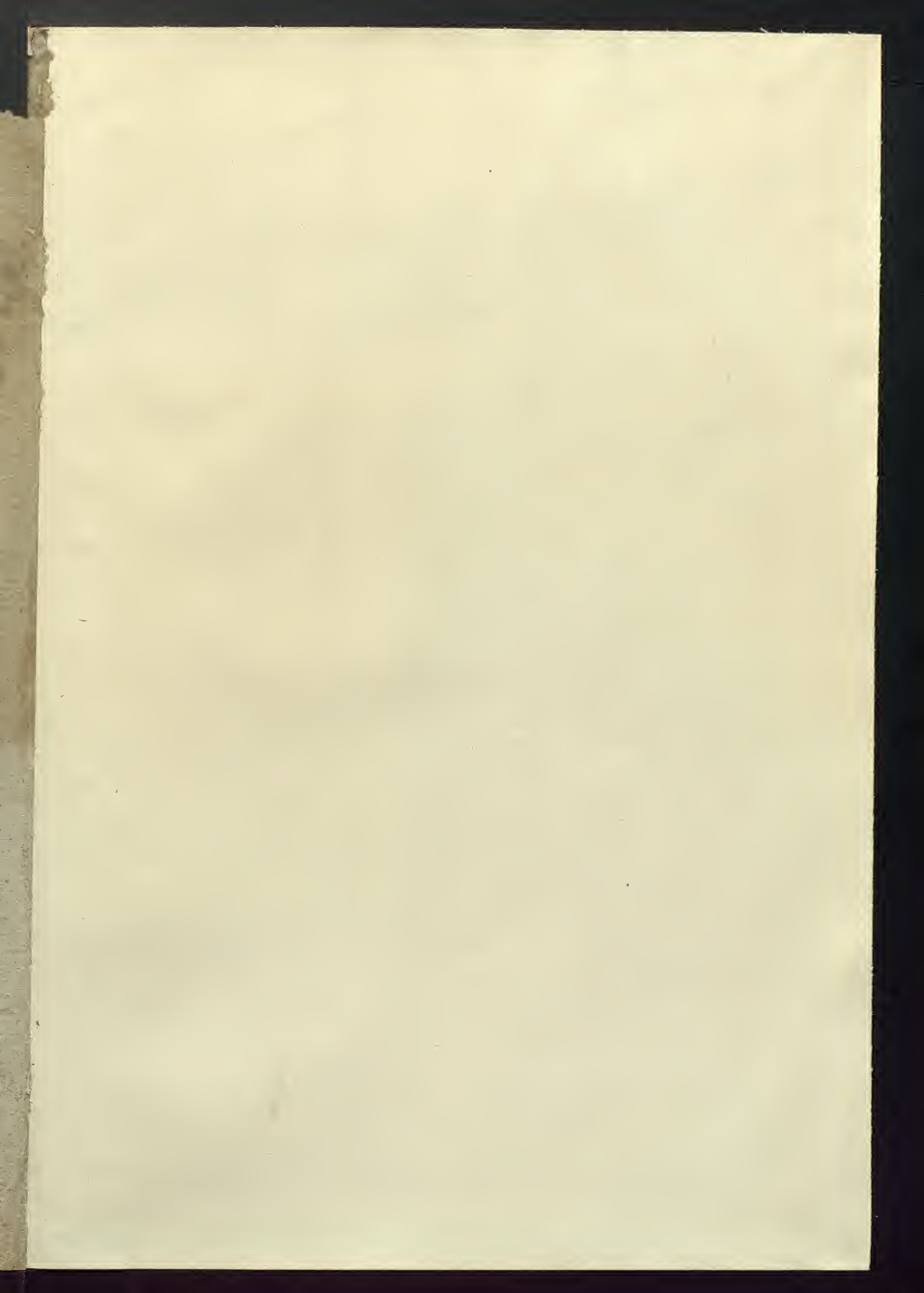
Largo ad lib

A - - - - men, Sy: *p* A - - - - men, *p* Sy:

Largo

A - - - - men, Sy: *p* A - men, A - men. *p*







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